DOCUMENT RESUME

ED 303 834 CS 211 695

AUTHOR	Drabkin, Marjorie
TITLE	Handbook for English Language Arts, Grades 5-12: Language Strand. Curriculum Bulletin No. 4, 1974-75 Series.
INSTITUTION	New York City Board of Education, Brooklyn, N.Y. Div. of Curriculum and Instruction.
REPORT NO	Curric-No-00-2060-80; ISBN-88315423-4
PUB DATE	76
NOTE	290p.; For Reading and Literature Handbook, see ED 020 857; for Speech and Composition Handbook, see ED 064 743. Reprinted, 1987.
AVAILABLE FROM	New York City Board of Education, 131 Livingston St., Brooklyn, NY 11201 ($7.00).
PUB TYPE	Books (010) -- Guides - Classroom Use - Guides (For Teachers) (052)
EDRS PRICE	MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS	Class Activities; Curriculum Guides; *English Instruction; *Grammar; Intermediate Grades; *Language Arts; Secondary Education; *Semantics; *Spelling Instruction; Teaching Methods; *Vocabulary Development
IDENTIFIERS	New York (New York)

ABSTRACT

This handbook (the last in a series of six) suggests many classroom activities that are interrelated with all the other areas of the language arts, particularly reading and writing, and that encourage the use of the library media center, mass media, textbooks, and audiovisual aids. The activities are designed to help pupils gain new insights into language growth, language patterns and structure, language manipulation and effective use, as well as the significant effects of language on behavior. Important areas of semantics are presented so that teachers may help pupils refine critical thinking processes. The handbook contains chapters on grammar, semantics, vocabulary, spelling, and the history of the English language. Teacher references are included at the end of each chapter. (MS)

****
* Reproductions supplied by EDRS are the best that can be made *
* from the original document. *
****

U.S. DEPARTMENT OF EDUCATION
Office of Educational Research and Improvement
EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)

✓ This document has been reproduced as received from the person or organization originating it.

☐ Minor changes have been made to improve reproduction quality.

• Points of view or opinions stated in this document do not necessarily represent official OERI position or policy.

Handbook for English Language Arts

"PERMISSION TO REPRODUCE THIS MATERIAL IN MICROFICHE ONLY HAS BEEN GRANTED BY

Blaine Mitchell

TO THE EDUCATIONAL RESOURCES INFORMATION CENTER (ERIC)."

Grades 5-12

Language Strand

ED303834

CS211695

New York City Board of Education
Division of Curriculum and Instruction
Office of Curriculum Development and Support

Curriculum Bulletin • 1974-75 Series • No. 4

Handbook for
ENGLISH LANGUAGE ARTS

GRADES 5 - 12

Language Strand

Division of Educational Planning and Support
Board of Education of the City of New York

New York City Board of Education

Robert F. Wagner, Jr., *President*
Irene Impellizzeri, *Vice President*

Gwendolyn C. Baker
Richard I. Beattie
Stephen R. Franse
James F. Regan
Edward L. Sadowsky

Nathan Quinones, *Chancellor*

Charles I. Schonhaut, *Deputy Chancellor*

Jerald Posman, *Deputy Chancellor for Financial Affairs*

Charlotte Frank, *Executive Director*
Division of Curriculum and Instruction

Morris Freedman, *Deputy Executive Director*
Division of Curriculum and Instruction

Pearl M. Warner, *Deputy Executive Director*
Division of Curriculum and Instruction

Copyright © 1976, Reprinted 1987
by the Board of Education of the City of New York

Application for permission to reprint any section of this material should be made to the Chancellor, 110 Livingston Street, Brooklyn, NY 11201. Reprint of any section of this material shall carry the line, "Reprinted from *Handbook for English Language Arts, Grades 5-12, Language Strand* by permission of the Board of Education of the City of New York."

New York City public schools should order additional copies of this publication from the Bureau of Supplies.

ISBN No. 88315-423-4 Curric. No. 00-2060-80

Other persons and institutions may obtain copies of this publication from the Curriculum Editorial and Production Unit of the Office of Curriculum Development and Support, Room 613, 131 Livingston Street, Brooklyn, NY 11201. See current catalog for price. For information, call (718) 935-3990.

FOREWORD

This publication, focusing on the many aspects of language in Grades 5-12, is the last of a series of five language arts bulletins planned to provide practical assistance to teachers in New York City schools. The publications in the series are as follows:

Handbook for Language Arts: Pre-Kindergarten—Grade Two

Handbook for Language Arts: Grades Three and Four

Handbook for Language Arts: Grades Five and Six

Handbook for English Language Arts, Grades 5-12: Reading and Literature

Handbook for English Language Arts, Grades 5-12: Speech and Composition

Handbook for English Language Arts, Grades 5-12: Language Strand

The *Handbook* suggests many classroom activities that are interrelated with all the other areas of the language arts, particularly reading and writing, and that encourage the use of the library media center, of mass media, textbooks, and audiovisual aids. The activities are designed to help pupils gain new insights into language growth and proliferation, language patterns and structure, language manipulation and effective use, as well as the significant effects of language on behavior. Important areas of semantics are presented so that teachers may help pupils refine critical thinking processes.

This publication is the result of contributions from teachers and supervisors in our schools, and the advice of consultants associated with colleges and other agencies. The cooperation of these groups in the development of a publication suited to the individual learning needs of all the pupils in New York City schools is greatly appreciated.

ARNOLD WEBB
Executive Director

ACKNOWLEDGMENTS

The revision of the *English Language Arts Curriculum, Grades 5-12* was a project of the Bureau of Curriculum Development, Leonard Simon, Assistant Director in Charge, and the Bureau of English, Anita Dore, Director. Arnold Webb, Executive Director, Division of Educational Planning and Support, provided overall supervision.

Dorothy Silverman, Assistant to the Director, Bureau of Curriculum Development, coordinated and supervised the Curriculum Writing Program.

Marjorie Drabkin was the chief researcher and principal writer of the Language Strand. Materials for the chapter on semantics were developed by Irwin Berger and Eleanor Friedman. The scope and sequence in grammar was prepared by Jack Pollock and Edith C. Riddle.

Collaboration with the Pre K-6 curriculum was furnished by Marguerite Driscoll, Bureau of Curriculum Development.

Appreciation is extended to the reviewers and consultants for this project whose ideas guided the revisions: Milton Abbot, Norman Abbott, Paul Brody, Abraham Cherney, Martin Cooper, Helen Covington, Marguerite Driscoll, James Fenner, Adele Fisch, Ralph Gasarch, Harvey Gerber, Arthur Goddard, Paul Klein, Frederick Koury, Alfred Lutvak, Francis Mahoney, Anthony Mangiore, John Marcatante, John McMahon, Andrea O'Neil, Elizabeth Pace, Arnold Plotnick, Margaret Reardon, Roy Rubinstein, Shirley Sominer, Seymour Weiser, and Anne Zill. The Intermediate and High School Standing Committees in English furnished advisory assistance.

At the Bureau of Curriculum Development, Editorial Office, Joseph Feld prepared this publication for printing and designed the cover. Lillian Amdur edited the manuscript; Lisbeth Bieber prepared the mechanical art; and Bernard S. Flom and Aaron N. Slotkin did the final editing.

CONTENTS

Introduction 1

Components of the Language Strand 1
Objectives of Language Study 3
Current Research in the Teaching of English 4
Teacher References 6

Chapter I Grammar 7

Overview 9
Specific Teaching Approaches 11
Suggested Classroom Activities: Grades 5-12 23
Independent and Group Study Projects 72
Teacher References 74

Chapter II Semantics 75

Introduction 77
Level 5: Our Own World and the World Outside 78
Level 6: The Power of Language in Our Lives 80
Level 7: Strengthening Our Thinking 85
Level 8: Personal and Emotional Effects of Language 88
Level 9: Our Part in Getting Meaning 93
Level 10: Pitfalls in Thinking 105
Level 11: Emotional Influence of Language on Behavior 119
Level 12: Aids to Clear Thinking 130
Teacher References 143

Chapter III Vocabulary 145

Philosophy of Instruction 147
Objectives 147
Suggested Classroom Activities 149
Enrichment Activities for All Grade Levels 181
Teacher References 195

Chapter IV Spelling 197

Spelling Power
Objectives 199
Methodology 200
Spelling Demons 200
Spelling Scope and Sequence 202
Diagnostic Procedures 204
Spelling Activities 208
Spelling Lists 210
Teacher References 213
..... 241

Chapter V History of the English Language 243

Introduction
Grades 5-6 245
Objectives 246
Suggested Activities 246
Grades 7-8 246
Objectives 250
Suggested Activities 250
Grade 9 251
Objectives 253
Suggested Activities 253
Grade 10 254
Objectives 262
Suggested Activities 262
Grade 11 263
Objectives 269
Suggested Activities 269
Grade 12 269
Objectives 272
Suggested Activities 272
Teacher References 272
..... 285

Introduction

Though the language strand is the last of the five strands to be completed in conjunction with the developing program of the New York State Education Department, it is fundamental in illuminating our understanding of the interrelationships among listening, speaking, reading, and writing. Most significant at this time is the contribution it can make to the teaching of reading.

While language is presented in a separate strand for the purposes of clear and systematic development, its greatest value lies in its implementation as an interrelated activity in all the areas of the language arts. Recognition of this interaction and relationship governs the presentation in each volume and strand of the *Handbook(s) for English Language Arts, Grades 5-12.*

COMPONENTS OF THE LANGUAGE STRAND

The language strand presents a developmental program spelled out for classroom instruction in the areas of grammar, vocabulary, semantics, spelling, and the history of the English language. Each of the components involves these emphases:

GRAMMAR

The building of pupils' insights into the structure of the sentence

The provision of multiple experiences with language and the manipulation of sentences, so that pupils may identify sentence elements and parts of speech inductively and revise rules as they gain in language experience

The use of literature texts, reading texts, and the pupil's own writing to help pupils understand how the system of English structure works, and how such an understanding helps in reading comprehension and the revision of writing

The use of language texts for reference and reinforcement of grammatical

concepts and practice

The acceptance of an eclectic approach, using the many theories of grammar to gain a deeper understanding of the structure of English

VOCABULARY

The provision of real and vicarious experiences through trips, interviews, discussions, oral readings, film and play attendance, the study of literature and the media, in order to build concepts and personal vocabulary growth

The use of media to demonstrate the historical, social, and geographic diversity of vocabulary as a language phenomenon

The presentation through literature of vocabulary study to learn about word coinage and derivation, as well as the constantly changing meanings of words, and through the lexicon to gain insights into the whole development of language

SEMANTICS

The use of all the media to study the influence of language on human behavior

The application of semantics to all the media to enable pupils to grow in perceptiveness and the capacity for logical thinking

SPELLING

The provision of multiple opportunities to discover that spelling and reading are inverse forms of the graphemic representation of the sounds of the language

The use of objective language approaches to help pupils recognize the structure of orthography in regular patternings and the causes for deviations in irregular patternings

The acceptance of "demon" lists to help pupils master irregularly patterned words, which represent about one fifth of spelling orthography

The recognition that correct spelling is a social necessity to facilitate written communication, and the provision of opportunities for pupils to proofread

their writing for display or publication with the help of alphabetized spelling lists or dictionaries

History of the English Language

The use of records, tapes, and documents to acquaint pupils with geographical, social, and historical variations in English in order to provide pupils with the proper perspectives for understanding the broad diversity of English and the causes for continuous language change

The application of increased familiarity with the history of the English language to all the aspects of the language arts for a better understanding of structures, word meanings, literary works, and the relationship of standard English to nonstandard forms

In this strand a wide diversity of approaches helps the creative teacher make the English class more stimulating and exciting. It is hoped that this material will make pupils more sensitive to the importance of language in their lives.

OBJECTIVES OF LANGUAGE STUDY

in the Intermediate and Junior High School

- Recognizing the sound-symbol relationship between the spoken language and the written forms
- Understanding all the historical changes in the oral and written forms of the English language
- Using language tools effectively, particularly the dictionary
- Understanding the structure of English through a knowledge of syntactical relationships, word order, and word formation
- Mastering spelling through a knowledge of the regular and irregular patterns of English, and applying this to reading
- Responding to the sensory aspects of language and appreciating aesthetic effects
- Differentiating between language used to state facts as against language used to influence the emotions and to sway opinions
- Appreciating the many variations, levels of language, and dialects for effective communication in particular circumstances

- Recognizing and using standard English
- Being aware of the interaction of language with personality

in the High School

- Developing awareness of the very close interrelationships of listening, speaking, reading, and writing as facets of the total language process
- Responding to the aesthetic effects of language
- Becoming alert through the study of semantics to the emotional impact of language on thought and behavior
- Applying a knowledge of grammar to develop effective oral and written communication, as well as reading comprehension
- Reading with an appreciation of the language design of individual authors
- Recognizing the interrelationship of all languages, particularly those of the Indo-European family, as well as the dynamic nature of language
- Acquiring interest in language development through the study of word origins, word families, foreign borrowings, new coinages, and regional variations
- Using the language persuasively and effectively in the world of work and in personal relationships
- Understanding how national groups and ethnic strains contributed to our American language and culture
- Learning skills helpful in the mastery of other languages as a result of gaining an understanding of the structure of our own language
- Acquiring a lifelong scientific attitude toward language, with an open mind toward changing language styles and personal language styles

CURRENT RESEARCH IN THE TEACHING OF ENGLISH

Current research in the teaching of language reveals:

- Multiple aural-oral experiences stimulate language growth.
- A native-born child of six possesses a mastery of the structure of his language.
- Vocabulary increases with the growth of concepts resulting from numerous experiences.

- Spoken language is reinforced by reading and writing.
- Interaction among pupils and multiple experiences in the spoken language increase language competence.
- Reading is a decoding process, whereas writing is an encoding process and both are two sides of the same coin.
- Language is in a constant state of growth and change.
- Geographical separation has resulted in the proliferation of many dialects of the same tongue.
- Grammar should be descriptive, not prescriptive.
- No one grammar has yet completely described our language.
- Literature is a language act.
- A conscious knowledge of English structure—or grammar—leads to increased reading comprehension, and contributes to a total understanding of style, which involves the exercise of choice within the patterns of the language.
- Thought is born through words.
- Meanings depend on the total experience of the speech community, and experience differs from community to community.
- Language is system and pattern, and it is the patterns which change sentence meanings.

TEACHER REFERENCES

BRYANT, MARGARET. *Modern English and Its Heritage*. 2d ed. New York: Macmillan, 1966.

CARROLL, JOHN B. "Words, Meanings, and Concepts: Part II-Concept Teaching and Learning" in *The Psychology of Language, Thought, and Instruction* by John P. DeCecco. New York: Holt, Rinehart and Winston, 1967.

GLEASON, H.A., JR. *Linguistics and English Grammar*. New York: Holt, Rinehart and Winston, 1965.

MALMSTROM, JEAN. *Language in Society*. New York: Hayden, 1969.

MARCKWARDT, ALBERT H. *Linguistics and the Teaching of English*. Bloomington, Ind.: Indiana University Press, 1966.

SMITH, HENRY LEE, JR. *English Morphophonics: Implications for the Teaching of Literacy*. Monograph No. 10. Oswego, N.Y.: New York State English Council, 1968.

STRANG, BARBARA. *Modern English Structure*. New York: St. Martin's Press, 1968.

VYGOTSKY, LEV SEMENOVICH. *Thought and Language*. Cambridge, Mass.: MIT Press, 1962.

ZIPF, GEORGE. *The Psycho-Biology of Language: An Introduction to Dynamic Philology*. Cambridge, Mass.: MIT Press, 1965.

CHAPTER 1

Grammar

OVERVIEW

Recent Attitudes Toward Grammar

"Schoolroom" grammar and fragmented grammar have failed in the past to provide students with any knowledge of the structure of English. Prescriptive grammar, abounding in rules that have little relationship to the living language, and functional grammar, with its stress on usage, have also failed to have any effect on writing. The only result of teaching these grammars was a lament that the same items of syntax had to be taught over and over from elementary school through college. It is common to find the teaching of subject and predicate for example, on every level of the school system, and in each instance, taught as if for the first time.

Not only have these methods failed to teach either grammar or writing, but they have come under serious attack from linguists as inaccurate, inadequate, and confusing presentations of the structure of our language.

Linguists have posited various theories on the structure of English, but no one theory seems as yet to have provided a vigorous and exhaustive analysis. The results of such studies, however, have cast new light on the relationship of grammar to language, reading, and writing—as well as some insights on style.

GRAMMAR AND LANGUAGE

As a result of linguistic studies, particularly accelerated since World War II, we have learned a great deal about the manner in which individuals acquire language. To acquire a fluent command of standard language patterns, pupils need specific activities to insure automatic response (see Chapter IV, "Acquisition of Standard English Patterns" in the Bureau of Curriculum Development's *Handbook for English Language Arts, Grades 5-12: Speech and Composition*). The use of these standard patterns is then reinforced through reading and writing activities. Thus, the teacher cannot hope to teach his pupils standard English forms entirely through

grammar. In addition, the teacher should be aware that grammar cannot "fix" the language, which changes continually as shown through its history. Grammar in our classrooms should be a means of helping pupils understand the syntactical relationships of our language system to help them appraise the coherence of their writing and to make adjustments for greater clarity of expression.

GRAMMAR AND READING

In the past, language has typically been thought of in terms of vocabulary rather than as a structured system. A pupil may master the decoding process, but have trouble with reading as he encounters complicated structures. Knowledge of language structure can help the faltering reader identify the subject, even though it is preceded by a long prepositional phrase, or an even longer clause. More advanced readers may be helped to unravel structural intricacies of subordination, coordination, and transitions.

GRAMMAR AND STYLE

Many a teacher has been painfully aware that composition may be written correctly as determined by strict application of the system of English structure, yet fail in some other quality whose exact nature is hard to specify. In such cases the teacher frequently writes "awkward" next to the troublesome sections. Such awkwardness as the teacher has identified is usually the result of undesirable choices within the grammatical options. Only when pupils become aware of the conventions of the language, its literary form, and the choices they can make, do they gain an understanding of style. A convenient way to demonstrate the literary effect of grammatically equivalent structure on style is to have pupils examine the many translations of the Bible.

In the past, grammar has not been widely taught as an aid to the identification and understanding of an author's style. An author's use of subordination may provide clues to his thinking. Study should not be limited to the single sentence, as sentences are interdependent in connected discourse. Pupils, therefore, should attempt to discern the relationship of sentences within a paragraph and consider the internal architecture of the author's language as it relates to the effectiveness of his total communication to the reader.

Pupils should also be made aware of the historical dimension of syntax when reading works of past centuries, particularly in the case of

Shakespeare's plays. Perhaps if good reference grammars were available, pupils could discover how grammatical patterns preserve in themselves relics of their past history.

THE STUDY OF LANGUAGE STRUCTURE FOR EFFECTIVE COMMUNICATION

The study of language structure helps students understand and manipulate their language for effective communication. Instead of studying prescriptive grammar, students should become acquainted with the various grammars that seek to explain our language system. Language, therefore, should be taught as both a tool and a subject.

Phonology—the contribution of structural linquistics—should not be forgotten. By listening to pitch, pause, stress, and juncture, students may better understand sentence punctuation. Borrowings from transformational grammar are introduced through sentence manipulation and the processes of deletion and expansion. Students are also introduced to basic transformations, as structural grammar fails, for example, to explain how *I paint the fence* becomes *the fence was painted by me*.

Since an eclectic approach will be taken toward grammatical theories, teachers should be familiar with the various theories in order to introduce to students what helps to shed light on the structure of language.

SPECIFIC TEACHING APPROACHES

Overview of the Focus of Each Grade Level

In grade 5 emphasis is placed on the sentence as the primary structure in language. No formal or technical linguistic instruction should occur at that time. Instead, pupils concentrate on units of meaning, sentence sense, sentence punctuation, verb endings, nouns and pronouns.

In grade 6, work commences on predication by means of basic sentence patterns. Pupils are taught parts of speech within the framework of these patterns.

Predication continues into grade 7 where additional patterns are learned along with additional parts of speech within the framework of these patterns.

In grade 8 modification and coordination are taught as methods of expanding

the basic patterns. Pupils learn to use descriptive words and phrases and to join identical parts of speech as well as sentence elements.

Pupils tackle the more sophisticated technique of subordination in grade 9, where adverbial and adjective clauses are analyzed.

Noun clauses, still more complex because of their shifting positions and functions, are postponed to grade 10 where they are taught in connection with the concept of embedding. The idea of transormation is applied in grade 10 to the passive construction and to sentences beginning with expletives. In grade 10 pupils also study verbs intensively, as this is particularly helpful in understanding the tense relationships of verbs in English and in foreign language study.

The last two grades of the senior high school are devoted to the relation between linguistics and sentence style. In addition to reviewing sentence concepts, sentence elements, and parts of speech begun in grade 7, students learn to achieve sentence style in speaking and writing through structural choice and placement.

The core of the entire scope and sequence is the sentence, intuitively recognized in the early years, analyzed for deeper understanding in grades 6-10, and perfected in communication style as maturity develops.

DIAGNOSIS AND REVIEW

Each term should begin with a review of the basic parts of speech, sentence elements, and concepts taught previously. As in all teaching, a diagnostic test is recommended to indicate where reteaching is needed. It is at this point that the teacher begins.

Continuous evaluation is necessary to insure mastery of linguistic content. Tests, compositions, and language performance in formal and informal classroom intercommunication may be used to gather data on pupil progress.

ACTIVITIES FOR INSTRUCTION

Activities in teaching grammar may be introduced through two avenues: first, language arts textbooks, which introduce concepts and which provide practice materials, and second, the study of structures in literary selections and in the pupils' own compositions, oral and written. Both of these

avenues serve to lead pupils to an understanding of grammar and to its application in their own use of English.

USE OF THE INDUCTIVE METHOD

To teach linguistic content effectively, instructors should use the inductive method. For example, through the examination of sentences containing nonsense words or blank fill-in slots, pupils discover linguistic principles involving position, word endings, and surrounding words. Rather than memorizing (and forgetting) inadequate definitions, pupils can be led to develop their own definitions, which should be subject to change as analysis and understanding deepen. If a structural element is to be taught, students may be motivated to compose a sentence lacking this element. Skillful questioning and judging can encourage them to supply this new element and to observe the added meaning and effect. Motivation is easy to sustain as the inductive method makes content meaningful, functional, and exciting.

GRAMMAR AND THE TEACHING OF COMPOSITION AND LITERATURE

The teaching of grammar cannot be divorced from the teaching of composition or literature. Pupils learn to create (in speech and writing) sentences and paragraphs using increasingly difficult sentence elements and concepts as they are mastered. Examples from literature may be shared to enhance language learning and deepen the appreciation of how language structure affects sentence style. Selecting and manipulating sentence elements and sentences are the linguistic methods by which students perfect the art of composition.

DIFFERENTIATING BETWEEN GRAMMAR AND USAGE

Grammar and usage are not the same. Teachers should make it clear to pupils that English grammar describes the fundamental structure of the language. This structure distinguishes English from all other languages and has remained more or less stable through the centuries. Usage, on the other hand, varies rapidly and reflects the cultural standards of the particular period. Punctuation, capitalization, spelling, pronunciation, even word meanings, and the use of such items as the ampersand are part of usage.

What is important is not to confuse *usage* with *grammar* or structure. Grammar is a description of the system of the language. It helps us to

understand how sounds and words and syntactic structures interact. Usage reflects the use of the system by various groups of people in specific places and specific time periods.

Standard usage is the language used by the cultivated people in a community. When this prestige group finds a word or form useful enough to use it, the word or form eventually becomes standard usage.

IMPLEMENTATION

The interest in structural grammar has given rise to the inclusion of the study of sentence patterns. These patterns do not fully explain the language. Consequently, many rejected structural grammar for transformational generative grammar. The most common are the following:

One: Subject—Verb (S—V)
Example: The children slept.

Two: Subject—Verb—Object (S—V—O)
Example: The children ate candy.

Three: Subject—Verb—Indirect Object—Object (S—V—IO—O)
Example: The children gave their friends candy.

Four: Subject—Linking Verb—Predicate Adjective (S—LV—PA)
Example: The children appear hungry.

Five: Subject—Linking Verb—Predicate Noun or Pronoun (S—LV—PN or PP)
Examples: The children became adults.
The winner is he.

Six: Subject—Verb—Object—Object Complement (S—V—O—OC)
Example: The children consider the teacher an expert.

Seven: Subject—Linking Verb—Adverb (S—LV—Adv)
Example: The children are there.

English Grammar and English Grammars

In this scope and sequence, parts of speech and sentence elements generally

have traditional names, but according to structural grammar, are meant to be identified by students through formal and functional "signals" rather than through notional concepts. Examples of some of these "signals" follow:

PARTS OF SPEECH

Nouns

Nouns may be preceded by determiners, like *a, the, his.*

Nouns may sometimes be identified by typical noun suffixes, like *-ence, ance, -ion.*

Nouns are located in subject, object, and predicate noun positions in common sentence patterns or after adjectives or prepositions.

Nouns may be inflected in the plural by adding *s* or other plural forms.

Verbs

Verbs may be inflected to show changes in tense or person.

Verbs are usually located in "V" positions in common sentence patterns.

Adjectives

Adjectives may be inflected for degree, such as *-er, -est* or be preceded by *more* and *most.*

Adjectives pattern after *very* in the sentence pattern S—LV—PA and in slots preceding nouns.

Adverbs

Adverbs may be inflected for degree as in *more quickly, most quickly.*

Adverbs are highly shiftable, but may be tested in variant adverb positions as in sentence pattern one (S—V).

Determiners

Determiners occur as the first word in noun constructions, such as _____very fine book(s) or _____ books.

Determiners are words like:

a	my	those	no
an	your	this	either
the	our	that	neither
his	their	some	both
her	these	its	

Prepositions

Prepositions introduce phrases that pattern like:
Preposition—Determiner—Noun.

Prepositions are "list" items that pattern in sentences like:
He was there _____ dinner.

Pronouns

Pronouns can replace noun constructions.

They may occur in any "N" position in all the sentence patterns.

Personal pronouns are inflected for number and case.

SENTENCE ELEMENTS

Complete Subject

Complete subject is located in "N" position before the verb in basic sentence patterns.

Direct Object

Direct objects are located after transitive verbs in the sentence pattern S—V—O.

Indirect Object

Indirect objects are located in the first "N" position after the verb in the sentence patterns S—V—IO—O or S—V—IO.

When preceded by "to" or "for," indirect objects are shiftable to the second position after the verb.

Predicate Adjective

The predicate adjective is located in the first position after the linking verb in the sentence pattern S—LV—PA.

Predicate Noun or Pronoun

The predicate noun or pronoun is located in the first position after such linking verbs as *become*, *remain*, and *be* in the sentence pattern S—LV—PN or PP.

Object Complement

The object complement is located in the second "N" position after the verb in the sentence pattern S—V—O—OC in the sentence, such as: The teacher considered the child *a genius*.

The object complement position may also take an adjective: in a sentence, such as: The teacher considered the child *bright*.

Signal markers are treated fully in most modern grammar texts. A useful reference for the teacher is the pamphlet *Linguistics and Teaching*, Monograph No.9, published by the New York State English Council in 1965.

The teacher may also wish to use some diagramming as a means of representing and analyzing sentence structures. Diagramming, however, should not be taught as an end in itself. Traditional systems of diagramming based on the Reed and Kellogg method have so many variations and ambiguities as to be all but useless. The so-called "branching-tree" diagram of the transformationalist grammars appears to be precise and consistent, but often becomes extremely complex. Such complexities should generally be avoided in classroom presentation except for selected and interested students in special classes.

Grammar Scope and Sequence

GRADE 5

AREA OF CONCENTRATION: The sentence as the primary structure in language

SENTENCE CONCEPTS

Distinguishing between word, word group, and sentences

Distinguishing between fully stated and fragmented sentences

Understanding sentence punctuation

Differentiating between statements and questions

Using separate and distinct sentences without needlessly repeating "and's" in speech and writing

Identifying nonstandard English patterns in the speech and writing of other pupils and suggesting necessary changes for the particular level of usage

SENTENCE ELEMENTS

Understanding the basic subject-predicate structure of sentences

Identifying the complete subject and the complete predicate

PARTS OF SPEECH

Recognizing the various kinds of nouns: common and proper, possessive

Recognizing nouns and their inflections

Recognizing the use of pronouns in noun slots

GRADE 6

AREA OF CONCENTRATION: Basic predication in the sentence and its relationship to the subject

SENTENCE CONCEPTS

Reviewing concepts gained

Identifying, understanding, and using the four sentence types and their punctuation:

Declarative	Exclamatory
Interrogative	Imperative

Gaining a more complete awareness of standard English patterns in speech and writing

SENTENCE ELEMENTS

Gaining a more complete understanding of the basic subject-predicate structure of sentences

Identifying and using a complete subject, a complete predicate, and a predicate complement

PARTS OF SPEECH

Using position and form signals to identify the following parts of speech:

noun	adverb
verb	pronoun
adjective	determiner

Using these parts of speech with facility in sentences

GRADE 7

AREA OF CONCENTRATION: Greater variations in sentence predication

SENTENCE CONCEPTS

Reviewing concepts gained

Identifying and using complete sentences and avoiding run-ons and fragments

Understanding coordination of complete clauses by conjunctions or joining words

Understanding and using the six basic sentence patterns:

S—V	S—LV—PA
S—V—O	S—LV—PN or PP
S—V—IO—O	S—V—O—OC
	S—LV—Adv

SENTENCE ELEMENTS

Understanding and using the direct and indirect object, the objective complement, and the prepositional phrase

Understanding and using modification, inflection and degree (positive, comparative, superlative)

Recognizing that suffixes change the function of words to conform with their position in a sentence

PARTS OF SPEECH

Recognizing that the case of personal pronouns varies with function and

position and using these with facility

Understanding and using the three types of verbs: transitive, intransitive, and linking

GRADE 8

AREA OF CONCENTRATION: Modification and Coordination

SENTENCE CONCEPTS

Reviewing concepts gained

Recognizing, understanding, and using the compound sentence

Using two or more coordinate clauses jduiciously in sentences

Expanding basic sentence patterns by modification and coordination

SENTENCE ELEMENTS

Using compound subjects, verbs, complements; introducing parallel structure.

Demonstrating ability to use word and prepositional phrase modifiers

PARTS OF SPEECH

Understanding and using coordinators, intensifiers, auxiliaries, interjections, as well as demonstrative, possessive, and indefinite pronouns

GRADE 9

AREA OF CONCENTRATION: Subordination

SENTENCE CONCEPTS

Reviewing concepts gained

Recognizing, understanding, and using the complex sentence; using one main clause and one or more subordinate clauses

Expanding basic sentence patterns by subordination

SENTENCE ELEMENTS

Understanding and using the adjective clause, the restrictive and non-restrictive clause, and the adverbial clause

Identifying and using appositives and parenthetical elements—and their punctuation

PARTS OF SPEECH

Understanding and using the following:

- subordinators and their punctuation
- sentence connectors and their punctuation
- interrogative pronouns
- relative pronouns in their suitable case

Showing agreement of the pronoun with its antecedent

GRADE 10

AREA OF CONCENTRATION: Transformation and embedding

SENTENCE CONCEPTS

Reviewing concepts gained

Understanding basic transformations (yes-no, negative, there, it passive, inversions) and using them to expand or contract basic sentence patterns

SENTENCE ELEMENTS

Identifying and understanding the use of the following:

infinitive phrase	postponed subject
noun clause	retained object

PARTS OF SPEECH

Studying verbs as important indicators of meaning, and understanding tense, mood, and voice as specific properties of the verb

Understanding and using verbals: gerunds and participles

GRADE 11

AREA OF CONCENTRATION: More advanced grammatical concepts and their relationship to sentence style

SENTENCE CONCEPTS

Reviewing concepts

Appreciating how the skillful use of sentence concepts is instrumental in achieving effective style

SENTENCE ELEMENTS

Reviewing sentence elements

Achieving effective style through manipulating sentence elements such as the following:

adverbial elements

sentence modifiers and their punctuation

absolute constructions, verbs and verbals

varying word order, sentence length and sentence patterns

Studying and detecting the causes of ambiguous reference and misplaced modifiers

Reviewing and using parallel structure

Recognizing the need to avoid shifts in the tense and mood of verbs

PARTS OF SPEECH

Reviewing parts of speech for better understanding

GRADE 12

AREA OF CONCENTRATION: The relationship of grammatical structures to sentence style

SENTENCE CONCEPTS

Reviewing concepts

Using sentence concepts skillfully to achieve effective style

SENTENCE ELEMENTS

Achieving effective style for specific purposes through a conscious aware-

ness of where and how to use sentence elements studied in grade 11, such as the following:

adverbial elements

sentence modifiers and their punctuation

absolute constructions, verbs and verbals

varying word order and sentence length

active and passive voice, tense and mood of verbs

parallel structure

PARTS OF SPEECH

Using parts of speech expertly in sentence structure

Having an awareness of the role functional shift plays in the growth and development of language

SUGGESTED CLASSROOM ACTIVITIES: GRADES 5-12

Isolating the study of grammar from other language arts activities often proves ineffective with younger pupils. The study of grammar should be integrated with reading and writing whenever possible.

Older pupils who have acquired some mastery in the use of language will profit from specific lessons in grammar, if they are shown how such study may be used for improved comprehension in reading and for greater clarity in writing.

Note: Whenever possible, suggested activities will interrelate the study of grammar with reading and writing, since language arts texts provide many practice exercises in the specific content.

GRADE 5

SENTENCE CONCEPTS

Interrelated with Reading

Ask pupils to examine the printed page they are reading. Then ask how

the author communicates his thoughts to us. Have them note the relationship of the sentences in a paragraph to each other.

Duplicate several paragraphs from the story, but omit capitalization and punctuation. Ask how pupils would react to having all their books printed this way. Show that the initial capitals in sentences and end punctuation are signals for our convenience, but that we could still understand what the author was communicating to us without these signals.

Ask pupils to separate the sentences from each other by placing dividing lines between the end of one sentence and the start of the next. Ask how they knew what to do. Have them explain what a sentence is. Using the same duplicated paragraphs, ask them to look at each of the sentences to find out if they are alike or different.

Have pupils list the sentences which are alike in construction and, in a separate column, those which are different. Differences may include:

Beginnings of sentences

Differences in verb structures

Clues to questions as differentiated from statements

Clues to commands as differentiated from statements and questions

Length of sentences

Encourage pupils to make their own observations. Why did the author make some sentences long and some very short?

Ask pupils to read a story and select the paragraph that caused them the greatest difficulty (aside from any vocabulary difficulties). Have the class examine the sentences in these difficult paragraphs to find the causes of difficulty. Difficulties may arise from:

Sentence length

Subjects not at the beginning of the sentence

Have pupils observe the dialogue in stories. Often these are not sentences, but words or groups of words. Elicit pupil reactions and the reasons for this. Ask pupils why in speech the non-sentence is often used.

Interrelated with Writing

After compositions have been evaluated orally by the class for content, have the pupils exchange papers for proofreading. Alert pupils to watch for incomplete sentences, failure to use the necessary punctuation to identify (for the reader) a question or exclamation, overlong sentences. Ask all those with such items to place them on the board for class consideration and correction.

Sentence Elements

Interrelated with Reading

Show pupils how understanding the parts of the sentence adds to their reading comprehension. Explain that in all the Indo-European languages the subject indicates what is the focus in the speaker's or writer's mind and the predicate shows us what he has to say about it.

Demonstrate by listing on the board in two columns the complete subject and the complete predicate of sentences in a paragraph the class has been reading. Have pupils scan the complete subject column to find out what the author is focusing on in the paragraph. Then have pupils scan the second column to find out what the author wants us to know about the subjects.

Ask pupils to record in their reading particularly difficult sentences and to place these on the board (about five). Have each of the board writers act as the teacher and call upon classmates to identify the complete subject and then the complete predicate. Some sentences may have to be rephrased so that words are in the subject or predicate slot. Ascertain why the meaning becomes clearer when the complete subject and the complete predicate has been identified.

Read a stanza of *Through the Looking Glass* in which Lewis Carroll uses nonsense words. Ask pupils what they think the author is talking about and how they came to their conclusions.

Interrelated with Writing

Play a composition game with pupils. Ask them to supply complete subjects on any topic that comes into their head. List these on the board (about ten). Ask the class to add complete predicates. Divide the class into five groups, and have each group select the funniest or most unusual sentence.

Interrelated with Reading

Explain that Man is a namer. He names himself and all the objects around him. He names ideas and thoughts in his mind. Inform pupils that these words are called *nouns*, but that other words when put into the slot or position of nouns play the part of nouns.

Divide the class into five groups, and have each read a different story. Then ask the pupils to make a collection of nouns from the story to see if their classmates will be able to find out what the story is about from the nouns used. Ask pupils to make a list of the nouns they find in the story and place the count in a circle at the top of the page. Circulate around the room to note any unusually small numbers of nouns. Allow pupils with a small number of nouns to examine the list of their neighbors.

Call upon several pupils to read their list to the class to find out if pupils can guess what the story is about from the nouns collected.

Then ask the pupils to find out how many kinds of nouns there are in their list: names of people, nouns to which an *s* has been added, nouns followed by an apostrophe *s*. Help pupils to identify these as singular, plural, and possessive, common or proper.

Select a story involving two male or two female characters. Ask how the author identifies the character when he does not call the character by name. Ask pupils to find other pronouns that substitute for the name of the person if that person is:

the speaker

the hearer

part of a group including the speaker

part of a group including the hearer

a third person—object—thing (singular and plural)

Ask what can be confusing about pronouns used in a story.

Interrelated with Writing

Demonstrate the importance of pronouns by having pupils retell in writing a story without the use of a single pronoun (Common and proper nouns must be used.)

Have several compositions read so that pupils can discover the reason for the use of pronouns in our language.

Assign the writing of a family scene at supper. Have several sets of pupils role-play the dinner hour. Then ask pupils to delimit the topic to focus on their mother's, brother's, and sister's activities during the dinner hour. Ask them to write a brief description of these activities. Then have pupils reread their compositions to replace, if possible, any nouns with pronouns. Have neighbors check the compositions to determine if the use of the pronoun is clear.

GRADE 6

Sentence Concepts

Note: Teachers should review concepts acquired in Grade 5 and have pupils interrelate them with the more difficult reading texts of Grade 6.

Sentence Elements

Demonstrate to pupils that once words are placed together in a sentence they enter into a close relationship with each other. Demonstrate the dependent relationship of the predicate by changing the subject from singular to plural, frequently causing a change in verb agreement.

Introduce pupils to basic sentence patterns by allowing them to examine many sentences illustrating S—V, S—V—O, S—LV—PA, S—LV—PN or PP. Allow them to observe the difference between the linking verb and the transitive verb so that they may note the relationship of the predicate to the subject in each case.

After pupils have become fully acquainted with the kinds of words that may be placed in the predicate complement position and have noticed the different relationship of the subject to the direct object following a transitive verb, ask them to discuss the meaning and structure of the following:

Good crackerjacking vacations really tired people.

Bad crackerjacking seems restless.

Happy crackerjacking is a good time.

Right now crackerjacking is it. Crackerjacking has excitement.

Now crackerjacking remains it.

Ask pupils to indicate the complete subject and complete predicate of each sentence. How did they identify the complete subject and the complete predicate? Answers may include: the order of the words in the sentence, the position of words, structural clues to verbs (*s* ending for singular subject; identification of *is*). Ask why we can get some meaning from these statements, even though they appear strange at first.

Now have pupils reverse the subject and predicate position of each statement; viz, really tired people vacations good crackerjacking. What do they observe about the word relationships that make for grammatical structure? Ask them to study the following:

Roots found are the earth in.

Ask pupils to compare this arrangement of words with those previously discussed. Explain that the first group of statements followed the rules of English structure and were grammatical. The sentence just quoted does not follow these rules and is not grammatical.

Change the grammatical statements previously discussed to *yes/no* questions as follows:

Does good crackerjacking vacation really tired people?

Does bad crackerjacking seem restless?

Is happy crackerjacking a good time?

Is crackerjacking it right now? Has crackerjacking excitement?

Does crackerjacking remain it now?

Have pupils observe the changes that have occurred as a result, particularly the role of *does*. Change crackerjacking to the plural. Show that *does* changes to *do*. (Pupils of nonstandard dialect find this aspect of English structure very difficult. Therefore, provide as much practice as possible with this type of sentence in the *yes/no* transformation. Focus attention on instances where this addition does not occur, as in: *Is happy crackerjacking a good time?* Language texts may be used for additional practice.)

To provide pattern practice, devise games such as:

1. "Mix and Match" to reinforce recognition of the complete predicate and the predicate complement. Supply pupils with small pieces of oaktag on which have been printed complete subjects or complete predicates.

Include predicate complements. Include imaginative nonsense words to add to the interest of the game, such as *peekie-weekie bloopies, hoo-hoo birds, scarooging, falooping*. (Such words also provide reinforcement for the use of phonetic analysis in word recognition, an important factor in reading.)

2. "Changeabout" to reinforce the ability of pupils to change sentences from declarative to interrogative, from interrogative to declarative, exclamatory, or imperative. Sentences may be selected from stories being read or again may be imaginatively humorous, as:

   The drooping droobs are really dripping.

   Are the drooping droobs really dripping?

   Group together the drooping droobs.

   How well grouped are the drooping droobs!

   Children may also use lines of their favorite poems to change them in a similar manner and then note how these changes affect the meaning of the poems.

3. "Is" for additional facility with such patterns as N be Adv, N be Adj, N be N. The purpose of the game is to have pupils provide as many variations as possible for basic sentence patterns:

   The large cookies are here.

   —are there.

   Are the large cookies here?

   —there?

   The large cookies are not

   here—there.

   Aren't the large cookies

   here—there?

   Pupils who fail to supply a variation are "out." Some small distinction or prize may be conferred on winners.

Parts of Speech

By this time pupils have had many language experiences and have consciously observed English structure—word order, place of words in

relationship to each other, inflectional changes, behavior of verbs in relation to subjects in a sentence. In studying spelling, pupils have become acquainted with a variety of noun endings. Through reading, they have encountered many adjectives and adverbs, as well as the use of the apostrophe *+s* in possession and the use of the apostrophe in the contractions of verbs. A dictionary lesson may serve to point up the use of endings to change the form class of a word, such as *pack–packing–packed*. Pupils may be asked to build word families to become more familiar with the role of word endings in syntactical placement.

Focus new attention on the important sentence parts by asking pupils to study and discuss such sentences as:

> The pupils eagerly questioned the creator of the famous *painting*.
>
> The *painter* told the pupils about his other *painted* creations.
>
> This well-known *painter is painting* a new picture.
>
> He *paints* bigger canvases now.

Ask pupils to identify nouns, verbs, adjectives, adverbs, pronouns, and determiners by using position and form signals (see pp. 15-16 of this chapter)

Link "uniqueness" with *uno* (one) as a number in other languages to point out the distinct nature of *be*. Ask pupils to find as many forms as they can from their textbook. If they have language arts textbooks, ask them to note the eight forms of *be*. Review prior experiences with *be*. Institute a *be* collection week; have pupils record sentences on the chalkboard to illustrate the different forms of *be*.

To help pupils gain a clear knowledge of the two-tense system of English, have them note the use of verbs in textbooks. Ask how they can figure out when something happened by looking at verbs. List on the board the many forms of the verb they supply. Ask pupils to discuss them as time indicators. Focus attention on the "will" and "shall" of verbs indicating future time. Ask Spanish- or French-speaking pupils to supply the corresponding forms in their own language. Demonstrate that our language has no specific form of the verb for the future tense and that *shall* or *will* simply indicate our mood or determination to do something.

Have pupils observe many forms of verbs in the present and past tenses, noting the helping words that often go with verbs. Identify them as auxiliaries *have + en* and *be + ing* or modals (*will, would, shall, should,*

can, must, might). Provide opportunity for pupils to gain facility in the use of these many verb forms. Use them as clues to the action in stories and biographies pupils are reading. Further reinforcement may be found in language arts texts.

To enable pupils to discern the differences in the many contrasting past tense systems of English, duplicate a short statement as follows:

> Heidi is the heroine of a book by Johanna Spyri. The book *was written* in 1880, and *has been* a popular favorite ever since. Many future generations will also read this book, I am sure. This book usually *had been read* by boys and girls in the sixth grade.

Send pupils on a verb hunt in their textbooks to see how many tense variations they can find. Have them list these in their notebooks. Then ask each pupil to select what he thinks are his five best examples to write on the board for use in sentences by his classmates. (Facility with tense variations will greatly help reading comprehension, as will all knowledge of the structure of English.)

Continue to focus attention on verbs. Have pupils note the difference between transitive and intransitive verbs. Provide reinforcement with a language text.

GRADE 7

Sentence Concepts

Demonstrate that there are any number of ways to say something by selecting a line of poetry and then restating it in many varieties of prosaic English. Make pupils aware that the way we say or write anything involves selection and choice within the many options we have in grammatical structure. Contrast this with run-on sentences and fragments. Elicit the reasons such utterances violate strict grammatical structure. Ask why run-ons and fragments often occur in the spoken language. Establish the difference between informal spoken language and formal written language.

Demonstrate how two sentences may be joined by conjunctions for addition (*and*) or contrast (*but*). Have pupils look for good examples in a story text. Ask why they think the author chose to join these sentences. Point out that now the sentences have entered into a coordinate relationship and have become independent clauses as a result.

Review the six basic sentence patterns. Ask pupils to contribute interesting topics from which the class can select one. Have them contribute sentences using as many basic sentence patterns as possible on this topic.

Sentence Elements

Show how the sentence is a relationship of words which depend on each other for structure and meaning, using sentences from a class text to demonstrate this. Include those containing a prepositional phrase, direct and indirect object, and objective complement, such as:

> In the science room the teacher showed the interested pupils many butterflies. She called the butterflies various names.

Ask pupils to indicate the major slot positions for each sentence. Discuss the slot of "in the science room" and its function in the sentence. Identify *in* as a preposition. Have pupils note its role in the prepositional phrase. Ask them to find other prepositional phrases in their text and note their functions in the sentences.

The teacher may bring several large pictures to class and then list basic sentences about each as:

> The cat sits on the bed.
>
> The boy drinks the milk.
>
> The milk is on the table.

Ask pupils to make these statements more detailed and expressive by using modification. Supply lists of adjectives, adverbs, and prepositional phrases from which pupils may select suitable modifiers. Have pupils make the subjects plural.

Have them note the changes that occur in the spelling of the nouns and verbs. Explain that these changes are called *inflections*.

Ask what other words change their form when they change their function. Pupils might supply the apostrophe *+s* in possession or be aware of the changes in adjectives and adverbs.

Draw three cubes on the board, each larger than the other. Under the largest write a *small* cube. Ask pupils how they would explain to someone what the size of the other two cubes was in relation to the cube labeled *small*.

Ask pupils to look for instances of comparison in their text. They may

find examples as *more beautiful, the most beautiful*. Dramatize the awkwardness of adding endings to such long words as beautiful. Explain that *more* and *the most* help to prevent this awkwardness. Demonstrate their use with adverbs. Reinforce with a language text.

Introduce word families, such as: *refrigerate, refrigerator, refrigerated*. Interrelate with the study of affixes in the chapter on vocabulary. Demonstrate that the suffix changes to accommodate the function of the word in the sentence.

Acquaint pupils with endings characteristic of nouns, adjectives, adverbs, and verbs. (See suffixes in the chapter on Vocabulary.) Have pupils check the number of forms a word can take by using the dictionary. Pupils might note:

activity *active* *actively* *activate* *inactive*

Use the pictures introduced in the lesson modification:

The cat sits on the bed.

The boy drinks milk.

The milk is on the table.

The milk seems warm.

Ask pupils what they would have to do to dramatize each sentence to show what is happening. Encourage pupils to explain the differences they observe in the functions of the three verbs. Dramatize the difference between transitive and intransitive verbs.

Use a long ruler to demonstrate the nature of the linking verb. Turn it around like a pivot to show that such sentences may easily be reversed. Have pupils cull examples from their reading of each of the three types of verbs and discuss their findings.

Parts of Speech

Elicit the many pronouns pupils could use to designate themselves and their classmates. Ask them to look at a complete list of pronouns in a text (or on a rexographed sheet) showing their many persons, genders, and cases. Explain that pronouns are a relic of another language system—the one that was used in Old English. Provide opportunities for pupils to become thoroughly familiar with these varying forms as an ongoing activity. (Pupils exhibiting marked deviations from standard patterns may be helped

with drills. See Chapter IV, "Acquisition of Standard English Patterns" in *Handbook for English Language Arts, Grades 5–12: Speech and Composition*.)

GRADE 8

Sentence Concepts and Sentence Elements

Ask how many have seen Tarzan on television or read about him in the comics. Ask a pupil to demonstrate Tarzan's speech. Ask why the creator of Tarzan had him speak in such basic sentences without modifiers. Have pupils compare Tarzan's sentences with those in their story text. Have them discuss the author's use of modification and compounding (coordination of sentences).

Demonstrate the meaning given in grammatical structure to the word *clause* by writing the following on the chalkboard, duplicating it by rexograph, or by using the overhead projector:

1. She started her work at five in the morning *and* by eight o'clock she had completed it.
2. Mary bound the pages of the book *and* John made a picture for the cover.
3. Ellen wanted to travel by subway *but* Henry preferred to travel by car.
4. You can read a little every night *or* you can do all your reading on the weekend.

Ask pupils to examine each of the sentences carefully to note what they share in common: two complete statements joined by a connecting word, the same subject in sentences 1 and 4, but different subjects in 2 and 3. Ask pupils to observe what advantages there are for communication by joining the two statements. Ask them to read the statements as separate, independent sentences, and then as they are presented together. Ask how the words which join the two statements play a major role in the sentence (connection or contrast.)

Have them scan a story they have been reading to see how many such sentences have been used by the author. Ask why they think the author preferred to combine them instead of using them as separate sentences. Identify these combined statements as *compound sentences*—sentences put together—and the joining words as *conjunctions*, words which can join

other words together. Then ask what is special about each of these groups of words that are joined. Have them learn the concept of independence, separateness, and equal rank. Introduce the word *coordinate*—joining equal rank—before the word conjunction. Show pupils that by such a joining the independent equal sentences assume a new relationship, just as in a marriage a man and woman assume new roles of husband and wife. Point up the analogy to demonstrate that the sentences are now called *clauses* in this new *compound* relationship.

Provide reinforcement for the concepts learned by handing out sentence strips. Call the game *Who Can Join Me?* Ask a pupil to read his strip and then ask: "Who can join me?" A pupil who has a sentence related in thought will raise his hand. Have the two pupils demonstrate to the class how they may be joined and what their new relationship is. (List on the board possible coordinating conjunctions from which pupils can choose.) Purposely include a compound sentence on one of the strips. This may be given to a bright student. Use this occasion to show how two or more coordinate clauses may be joined together to another independent statement in a sentence.

Further reinforcement may be obtained by asking pupils to supply compound sentences to state their ideas on such topics as:

inflation and rising prices

keeping up with the fashions

playing games in the gym

acting as a babysitter at home or for a neighbor

This may then be interrelated with composition activities.

Demonstrate the concept of parallelism by having pupils observe the vertical frames of the windows, the horizontal frames of the chalkboard, and two parallel lines drawn on the board. Ask them what they note about items which are parallel (sameness of direction, equal distance). Extend this concept to two short sentences:

Children need restful sleep.

Children need nutritious food.

Ask pupils to show how these sentences are equal in structure by having them point out how each of the words in one sentence corresponds with those in the other. Establish this for position and form structure in each slot.

Now ask them to examine a number of paired sentences to determine whether or not they are parallel. Encourage discussion of the reasons they are, or are not, parallel. Examples such as the following may be used:

John is either secretary or is the treasurer.

John is either secretary or treasurer.

Mary was not only very intelligent but very beautiful as well.

Mary was not only very intelligent but also had great beauty.

To succeed in school, pupils have to work hard, attend classes regularly, and pay attention in class.

To succeed in school, pupils have to work hard, keep good attendance records, and be attentive in class.

Present some of John Kennedy's speeches and note the use of parallelism.

Introduce parallelism in the use of compound elements and in coordination by making pupils aware of the slot occupied by each word in the structure of the sentence and also its form class, which in turn depends on its position in the sentence. Such sentences as the following may be presented for pupil observation and discussion:

The *cats*, *dogs*, and *rabbits* ate out of the same bowl.

The teacher told the class *to listen*, *to take notes*, and *to proofread them*.

Jim is *a great person* and *a great artist*.

The fortune teller predicted *a happy future*, *a great financial success*, and *an exciting career*.

He fought to win prizes and *she fought to help others*.

Have pupils note any uses of parallelism in books they are reading.

Use the principle of specificity (see the chapter on Semantics) to provide pupils with an opportunity to expand basic sentence patterns by modification to include more precise detail. Include the use of phrase modifiers when possible. Sentences may be taken from pupil compositions or from a simplistic newspaper account lacking in necessary details. The teacher might also list on the board such statements as the following and ask pupils

to expand the basic sentence patterns:

The rain was falling on the ground.

A boat sailed through the harbor.

Suddenly the snow poured down the side of the mountain.

Through the streets marched the bank of citizens.

Make pupils aware of the need to place modifiers in the correct position in the sentence by asking them to examine such sentences as:

They sailed away in a balloon invented by the German scientists inflated with a new kind of gas.

The man looked at the building with great interest.

Demonstrate the close interrelationship of subject-predicate agreement by asking pupils to write as many sentences as they can beginning with the dummy word *there*. Ask pupils to furnish sentences telling about a school event or a story pupils have read. Have a number of pupils write their sentences on the board. Provide models such as these:

There were birds outside.

There were many students in the auditorium.

Have pupils note that any reversals still require subject-verb agreement as in: *Here* come the famous astronauts.

Demonstrate occasions on which the *passive voice* is used to stress the receiver of an action or to avoid naming the agent or doer of an action. Present a number of sentences such as the following and ask pupils to shift them back into the *active voice* to notice the difference:

The house was thrown down by the Urban Relocation Company.

The young woman was robbed by a young boy.

Helen was awarded a prize by the teacher.

The door had been locked two hours earlier.

Mother announced: "The table has not been cleared."

Have pupils discuss the word relationships in each sentence as they appear in the active voice and then in the passive transformation.

Review punctuation as part of the written code to convey meaning. Dramatize the necessity for using punctuation judiciously by duplicating a page of a short story without punctuation, or present such sentences as:

The author a South American told the audience that one half the people in his land live in peasant villages.

She said go home.

The barrel held five pounds of apples but the truck held much more.

Parts of Speech

Review coordination with pupils and introduce them to additional coordinators. Sentences such as the following should reveal the function of these coordinating conjunctions:

Mary could dance *as well as* she could swim.

Watch your crossings *or* you may never arrive at your destination.

They could not climb the mountain, *nor* were they ever able to.

She baked three cakes, *so* she took two over to her neighbors.

I knew what the answer should be, *yet* I could never figure out the problems.

Review the chameleonlike prefix *con* and show how unstable the *n* is by placing on the board the word *correlative* < con + relative. Demonstrate the meaning of *correlative* by telling the pupils about correlative conjunctions—conjunctions that travel together and are related. Demonstrate their use in sentences such as the following. Ask the class to estimate their value in the sentence by reading the sentence without the first correlative conjunction.

Both the horse *and* the mule are beasts of burden.

He is *not only* stupid, *but* he is *also* lazy.

Neither the Greeks *nor* the Romans succeeded in banning war.

Either he *or* I will transport the furniture.

Whether he is going *or* is not going to the party is not my concern.

Ask pupils to examine the words connected by the coordinating conjunctions and correlative conjunctions. Ask them whether or not they are of equal

value. Have them prove this.

To demonstrate the *position* and *function* of adverb intensifiers, ask pupils to scrutinize the following sentences:

He is *very* frightened.	She walks *very* quickly.
He is *quite* frightened.	She walks *quite* quickly.
He is *pretty* frightened.	She walks *pretty* quickly.
He is *somewhat* frightened.	She walks *somewhat* quickly.
He is a *little* frightened.	She walks a *little* quickly.
He is *a bit* frightened.	She walks *a bit* quickly.
He is *extremely* frightened.	She walks *extremely* quickly.
He is *indeed* frightened.	She walks quickly *indeed*.
He is *too* frightened to move.	She walks *too* quickly.
He is frightened *enough*.	She walks quickly *enough*.

Elicit from pupils the function of intensifiers and their more or less fixed position before adjectives and adverbs. Ask them why they think these words have been called *intensifiers*.

Point up the difference between these intensifiers and the following:

He is *more* frightened.	She walks *less* quickly.
He is *most* frightened.	She walks *least quickly*.

Elicit the concept of implied comparison in the use of these intensifiers. Have pupils scan books they are reading to note how frequently authors use intensifiers, if some use them more than others, and if reasons for this can be detected.

Demonstrate the use of the interjection in the sentence by providing examples. Ask pupils who speak another language if this type of expression is also used in their language.

Ouch! That hurts.

My, my! How could he have done that?

Oh boy! Now we can all go.

Well, well! At last, he has caught on.

Wham! He hit it right on the nose.

Elicit the concept that interjections are words or groups of words which express emotion. When the class is studying plays, have them note the use of interjections in the dialogue.

Review nouns as content words in the sentence and their replacement by pronouns. Dramatize the vestigial character of pronouns by showing pictures of a dinosaur and a modern lizard. Explain that pronouns are a relic of the time the language had many different inflections. (See chapter on History of the English Language.)

Demonstrate the use of personal pronouns by having pupils observe their use in a list of sentences, such as the following:

> *I* know *he* is always talking about *me* and *my* books. *We* have told *him* and Julia that the books are *mine*, not *his* or *hers*. *They* do not listen to *us*. *You* must tell *them* that *our* books are *ours*, not *theirs*. *You* must also tell *them* that the place to read *them* is in the library. *It* is always open. I told *him* that and I have repeated *it* to *her*.

Elicit that the forms of pronouns change to indicate reference to a person or thing as well as to its function in the sentence.

To dramatize the concept that pronouns have *three* persons and may be used in the singular and plural, have pupils enact playlets in which they first must establish the relationship of the characters to each other. The use of *I* may be demonstrated as the person used by the narrator or the character speaking.

When pupils have shown a mastery of personal pronouns, list several on the board to which *self* has been added. Ask pupils to observe what happens in such sentences as:

He washed *himself*.	I *myself* did not know the answer.
They hurt *themselves*.	They *themselves* did not know the answer.

Elicit the use of these *compound pronouns* as *reflexives* and *intersifiers*.

Extend the concept of pronoun use to demonstrative pronouns, possessive pronouns, and indefinite pronouns by having them observe each in sentences. Elicit that they are used in place of nouns and that they have a definite form and function. Reinforce the idea that pronouns function

in sentences as nouns function: as subjects, objects, as predicate words, and as objects of prepositions. In all cases, provide pupils with multiple opportunities to observe these words and their use so as to formulate generalizations. The purpose of this approach is to enable pupils to examine language scientifically instead of being given rules and examples.

To provide practice in the use of pronouns, have pupils play a pronoun game. List each pronoun studied on 3x5 index cards. Then obtain a large photograph of a scene involving many people engaged in an activity. Call on individual pupils to pick a pronoun card, and use the pronoun in a sentence to comment about the picture. Include the demonstrative pronouns *this, that, these, those,* and the following indefinite pronouns: *another, nobody, nothing, no one, anybody, anyone, everybody, everything, everyone, somebody, someone, anything, one, each, both, many, few, several.*

When pupils have mastered these pronouns, introduce the indefinite pronouns *either* and *neither* in such sentences as:

Either will do. Neither will work.

Have pupils read passages in their text to note the use of pronouns. Interrelate with composition proofreading activities to alert pupils to pitfalls of ambiguity which may result from the careless use of pronouns.

Demonstrate the use of troublesome pronouns such as the following:

(Elicit the causes of difficulty.)

All of the land *is* fertile.

All of the farms *are* fertile.

Some of the land *is* arid.

Some of the farms *are* arid.

None of the land *is* fertile.

None of the farms *are* fertile.

Review the slots in common sentence structure. Demonstrate the importance of position and word order in English sentences. Ask pupils to observe the words in these slots:

The SCHOOL *play* is a fantasy.

The *play* SCHOOL is for small children.

Stress the fact that position in English structure determines form class. Encourage pupils to discuss the relationship of *school* and *play* in the two sentences. Some may indicate that in sentence 1 the word *school* is in the adjective position, while in sentence 2 it is in the noun position. Explain the term *noun adjunct* to describe a noun in the adjective position before another noun.

When pupils have demonstrated a sufficient understanding of the noun adjunct position, introduce the noun-apostrophe-noun construction. Have pupils observe the differences in the two sets of sentences:

the boy's work	the year's work
the girl's journey	a month's journey
the baby's nap	an hour's nap
the man's worth	ten cents' worth
the woman's wages	three days' wages

Elicit the use of noun-apostrophe-noun construction for a possessive relationship (the boy's work or the work of the boy) and the year's work (the work of the year) and show the possessive relationship in both cases. Elicit the kind of situation (time and amount) in which this relationship occurs in the second group of sentences.

GRADE 9

Sentence Concepts and Sentence Elements—Subordination

Review the position slots in the sentence for form and function words. Discuss the role of function words as constants in English structure. The same function words may be found in Old English. (See chapter on The History of the English Language.) Discuss their roles as signals of form words and as connectors. Ask pupils to point out the relationships of nouns to other nouns and pronouns, the relationship of adjectives to nouns and to pronouns, the relationship of adverbs to verbs, other adverbs, and to adjectives.

Review the basic sentence patterns and the relationship of independent clauses to each other in compound sentence pattern relationships. Then ask pupils to examine the following clause relationships:

The man who won the prize is an outstanding artist.

The book that he wanted is out of print.

Teaching, which is both a skill and an art, is a very demanding profession.

Before he introduced new paperbacks, the students were bored.

After they had read many interesting books, they started to look for more books.

Elicit how each clause could be turned into an independent sentence. Show how one is *embedded* to take on a new relationship in the new sentence. Elicit the idea of *dependency*—of the dependent clause that cannot stand on its own feet—and the idea of *subordination*—of the dependent clause which cannot exist without the help of the main clause.

Provide pupils with many opportunities for identifying independent and dependent clauses. Explain to them that because the clauses are not of equal rank, they are in a complex syntactical relationship known as the *complex sentence*.

Have pupils examine complex sentences in a literature book to determine why the author used them instead of two independent sentences. Have them compare:

When he fell, he lost his wallet.
He fell. He lost his wallet.
I saw the boy who was wearing the red jacket.
I saw the boy. The boy was wearing the red jacket.

When pupils have grasped the concept of subordination and dependency, focus on the specific dependency relationship. Limit this to adjective and adverbial clauses. Present a series of sentences using adjective and adverbial clauses to enable pupils to note differences in modification and function. As soon as pupils can differentiate between adjectival and adverbial use, focus on the differences between restrictive and nonrestrictive clauses. Use the following:

Sunday is the day when I play golf.

The man who works without any rest at all will soon show signs of strain.

Malta, which he visited last May, is an important strategic area.

The playground, which I have always liked, attracts many children.

The place where I go in the summer is on the coast.

John Updike, who has written novels, short stories, and poems, comes from Pennsylvania Dutch country.

The man whom the artist painted was a striking blond.

The painting of Whistler's mother, which hangs in the Louvre, is often used for decoration on Mother's Day.

Introduce sentences using two or more subordinate clauses. Allow sufficient time to examine the relationships of the clauses and their function in the sentence. If possible, select these from literature texts pupils are reading. Sentences such as the following should be observed and discussed:

> The workmen's cook, who had a sleep after dinner and was now getting the samovar ready for her husband, turned cheerfully to Nikita, and infected by his hurry began to move as quickly as he did, got down his miserable worn-out cloth coat from the stove where it was drying, and began hurriedly shaking it out and smoothing it down.
>
> from "Master and Man" by Leo Tolstoy

Have pupils collect examples of subordination for discussion (modern authors, generally, tend to avoid long and complicated subordination.) A sentence such as the following from Nathaniel Hawthorne's "Young Goodman Brown" may be used:

> And yet, though the elder person was as simply clad as the younger, and as simple in manner too, he had an indescribable air of one who knew the world, and who would not have felt abashed at the governor's dinner table or in King William's court, were it possible that his affairs should call him thither.

Have pupils observe the need for punctuation in very complex sentences with multiple clauses. Have them read the following with and without the necessary punctuation:

> Before he had finished his work, a man, who seemed half-starved and exhausted, knocked at the garden gate.
>
> Whenever he had an argument with his wife, he stalked into the woodshed, which was at the far corner of the house.

Interrelate lessons on expansion of basic sentence patterns with lessons on specificity (see chapter on Semantics.) Provide pupils with provocative basic sentence patterns and ask them to expand them by embedding dependent clauses.

The street sounds awoke him.
He hated the rush for the cafeteria line.
They would inhale the smell of freshly baked bread.
A siren shattered the silence.
She was the eldest daughter.
They walked around the market.

Have pupils present their expansions for evaluation and discussion. This activity may be interrelated with a descriptive composition.

Ask pupils to study the following sentences and note elements of repetition:

John, a pupil in the senior class, received an award.

Under the sea, he studied the varied fauna, the many forms of animal life, largely unknown to man.

Claude Brown, the author of *Manchild in the Promised Land*, has now graduated from law school.

Condiments—pepper, salt, oregano, paprika—all help to season food.

When he returned home he met Mrs. Dawson, the lady who had helped him win his scholarship.

Elicit that the two related elements are in apposition and are placed next to each other. Encourage discussion of the relationship of the appositive to the preceding noun. Ask pupils to note the exact relationship of the elements in apposition (for definition, for the attachment of modifiers, for listing components of the preceding noun, for a way to identify the preceding noun). Ask them to identify similar cases of apposition in their reading. Demonstrate that the use of apposition serves as a context clue to give word meaning. Have them detect the meanings of five difficult words in this manner. Have them note the punctuation used to set off the words in apposition.

Ask pupils why parentheses are sometimes used. If the class has not encountered this punctuation device, provide an example, such as: Mary has many talents (painting, writing, singing). Introduce pupils to parentheti-

cal elements by finding examples, if possible, in their literature books. Otherwise, present examples, such as:

> Sunday, we hope, will be a fine day for a picnic.

Ask pupils to contrast apposition with parenthetical elements. Present additional examples, if necessary.

> He dawdled—he had many things on his mind—and responded in monosyllables.
>
> He refused the invitation—never having money for clothes—and gave some flimsy excuse.

Provide opportunities for pupils to practice this device.

Parts of Speech

When pupils have thoroughly grasped the concept of subordination, can use it, and can combine adjectival and adverbial clauses successfully in sentences, focus attention on the many subordinators used with adverbial clauses and the reasons for their use. Provide examples for pupils to examine and from which they can draw generalizations.

> He became alive *when* she entered the room.
>
> *Before* he could speak Spanish, he never enjoyed travel in South America.
>
> *Since* her arrival, they have been busy entertaining friends.
>
> John dawdled *because* he did not want to make a decision.
>
> *In order to* be able to go to college, he started to skip lunch to save money.
>
> *So that* the delegates could understand the ambassador, a simultaneous translation was made available.
>
> *Although* he longed for freedom, he was afraid to leave his family home.

Have pupils examine these sentences to note the relationships of the dependent clauses to the main clause and the function of the subordinator. Elicit that subordinating conjunctions signaling dependent clauses show relationships of time, cause or reason, comparison, condition, or purpose.

Review case changes in pronouns. Contrast the use of the relative pronoun

to the unchanging, subordinating conjunction by showing the importance of the relative pronoun's relationship to its antecedent. Have pupils scrutinize such sentences as:

The boy *who* won the Sweepstakes is taking a world tour.

I saw the girl *whose* brother is in this class.

That is the picture *that* I prefer.

The lady to *whom* you talked is waiting outside.

The house *which* is being torn down formerly was the home of a rich builder.

The "Hora" is a dance *that* belongs to Israeli culture.

Provide pupils with additional reinforcing experiences in a language text. Some may need additional work to perfect their ability to select the required relative pronoun. Ask pupils to listen to television speakers to note how frequently the relative pronoun is used with dependent adjective clauses. Once pupils have become familiar with *who*, *whose*, and *whom* and know when to use *which* and *that*, introduce them to interrogative pronouns. Additional practice may be arranged through a dramatic skit involving a visitor to the school and a resistant aide who questions whom he wishes to see, about what business, why, when, and for whom. When pupils have successfully enacted the skit, arrange for a group recording of it by all pupils. Additional interrogative pronouns may be added in some situations.

GRADE 10: TRANSFORMATION AND EMBEDDING

Sentence Concepts and Sentence Elements

Review the meaning we give to grammatical structure by asking pupils to identify in the following group the sentence that they can understand and that looks like the English they use:

The car the heavy sack they are putting in
They are putting a sack heavy in the car
They are putting a heavy sack in the car.

Elicit the reasons for their choice and encourage discussion. Ask speakers of another language how their language differs in structure from English. Ask pupils why they think it is difficult to translate from one language

to another. Help pupils to discern that each language has a structure and that the structure is something they may have absorbed from hearing English from babyhood, or had to learn if they heard another language at home.

Review the basic sentence patterns (NV, NVN, NVA, NLVN, NLVA). Write a sentence illustrating the last pattern on the board:

Gas fumes are harmful.

(Then write it as a question.)

Are gas fumes harmful?

Ask pupils to observe what has happened to the word order and to the position and function of each word in the sentence. Now write a NVN pattern such as:

Mary likes cake. The girls like cookies.

Ask pupils to rearrange the pattern so that it becomes a yes/no question:

Does Mary like cake? *Do* the girls like cookies?

Ask pupils what has happened in this instance. Explain that the *do—does* auxiliary was inserted into the language in the age of Shakespeare and that Shakespeare sometimes used it but at other times just inverted the verb in a question. Have pupils observe a long list of questions to determine why this new arrangement of words (addition of auxiliary) began to be used in questions in the sixteenth century:

Was she wearing ribbons in her hair?
Can the dog catch the ball?
Could he come?
Did the robber get away?
Has he written his composition?
Will he go home?
Do they need coats?
Does she play the piano?
Would he want to go?
Is he in the office?

Have pupils formulate rules for the yes/no rearrangement—or transformation—of basic sentence patterns in yes/no questions.

Explain that this ability to rearrange—to transform—the basic sentence patterns enables us to use the language for our many purposes in communication, that it is the language system of English. Demonstrate other ways to rearrange patterns and elicit generalizations:

NEGATIVE TRANSFORMATION

They will go.	They will *not* go.
Mary wants an orange.	Mary does *not* want an orange.
She has worked very hard.	She has *not* worked very hard.
They went to the movies.	They did *not* go to the movies.

Help pupils to see the necessity for an auxiliary negative transformation.

Have them observe rearrangement of the sentence pattern in the *there transformation*.

BASIC SENTENCE PATTERN	THERE TRANSFORMATION
1. Tents are outside.	There are tents outside.
(*Tents* at the beginning)	(Tents after the verb following *there;* positions of noun and verb reversed.)
2. Mud is on the roof.	There is mud on the roof.

To get at the origin of the *there transformation* ask pupils to reconstruct the basic sentence pattern in these *there transformations*.

There was no answer (No answer was)
There were no participants (No participants were)

The foreign-sounding basic sentence dates back to the Anglo-Saxon origins of our language. Have pupils note that *there* serves no other purpose than as a place-marker in the subject position.

Have them observe similar examples of the *it transformation*:

It is good to hear from you.	To hear from you is good.
It is a shame that he did not pass.	That he did not pass is a shame.

Encourage pupils to discuss the *it transform* in its relation to the basic sentence pattern and to note the use of *it* simply as a place-marker at the beginning of the sentence.

Review the passive transformation, but in this presentation focus on the shift in word positions and the change in verb form and syntactical relationships by presenting these sentences:

Basic Sentence Pattern	Passive Transform
She gave the book to John.	The book was given to John by her. *or* John was given the book by her. *or* John was given the book.
The class elected Mary president.	Mary was elected president by the class.

Elicit reasons for use of the passive voice to avoid naming the doer of the action, if the doer of the action is unknown, to soften a direct order, or to describe a habitual event. Present such sentences as the following for discussion and evaluation:

The news of peace was announced to the Indian tribes.
The nation was stunned when the President was assassinated.
Plants are watered according to their needs.
"Dinner is served," the head waiter announced to the guests.
The mail is not delivered on Sundays.

Have pupils examine the intent of authors who inject the passive transformation in fiction or nonfiction.

Introduce the infinitive form of verbs. Pupils who have studied foreign languages will have already become familiar with the active present form of the infinitive. Introduce the four forms of the infinitive (identifying nomenclature is not necessary).

to see	to be seen
to have seen	to have been seen

Have pupils examine literature books for examples of the infinitive and then list them on the board for class discussion. Have pupils note the words connected to the infinitive, the place of the infinitive or infinitive phrase in the sentence, the word or words it modifies, and its relationship to all other words in the sentence. Such examples should include as many varieties as possible. Suggestions follow:

To save money nowadays is difficult.
My brother refused *to deal leniently with an offender of the law.*
Their only goal is *to liberate their people.*
Lincoln had *to plough the fields in his youth.*

The first moon rocks were difficult *to examine*.
The librarian asked *the boy to return the book*.
They explored the Rhine Valley *to locate the underground caves*.
The exploratory work took too long *to satisfy the director*.
This is the book *to read*.
This is the page *to memorize slowly*.
It is well to have known success *to better withstand defeat*.
He wanted above all *to be seen in the best places*.
She aimed carelessly for *the future to be culled in the palm of her hand*.

Acquaint pupils with sentences where the infinitive appears without its *to* sign:

He will let me *leave* before the bell rings.

I saw him *ascend* the wall in a second.

Please *help* me.

Ask French- and Spanish-speaking pupils to explain this use of the infinitive in their language. Have pupils examine Hamlet's "infinitive" speech "To be or not to be" to ascertain how Shakespeare used the infinitive. Help them realize that the infinitive phrase can appear in the subject, object, and predicate complement position, as well as in the noun position; it can modify nouns, verbs, adjectives, and adverbs, take its own subject, have a direct object, indirect object, or predicate word.

Ask pupils to check their texts to see which is used more frequently—the infinitive phrase or the clause.

Remind pupils of the flexibility of the infinitive phrase. Review dependent clauses in the adjectival and adverbial positions. Fold oaktag so that it forms a long pocket of about ten inches. Staple the ends. Label one the subject position, another the predicate position. Provide pupils with ten-inch oaktag strips of sentence parts that can fit into the subject or predicate position. The strips may include:

how the Vietnam War can be settled	is a prime matter
when peace comes	occupies world attention
what the President does	is well known
what he was doing	may be documented
where he killed the enemy	is constantly in the news
who would go to China	awaits approval
why men fight	unsettles the world
that all may live in peace	

Have pupils place the sentence parts in the subject and predicate slots. Encourage pupil comments on the function the clause is filling when it occupies the subject slot and the relationship of the clause to the words in the predicate position. Once pupils understand these relationships ask them to fill the predicate slot with the clauses and then make the appropriate adjustments of the words filling the subject position.

When pupils understand that the clauses may occupy subject and predicate positions, select one of the examples discussed, and ask pupils if they can figure out what the original *kernel* sentences were. Help pupils gain insights through this activity into the thinking process which combines ideas into new relationships. Have pupils observe these sentence parts:

where to find references	the professor knew
how poverty may be erased from the face of the earth	is a vital issue
	may be taken by you
when the war will be over	awaits approval
whatever is left	is a matter for thought
	unsettles the world

Encourage pupils to manipulate these sentence parts by placing them in the subject and predicate positions. Guide them in making the necessary adjustments. Ask what function the clause is filling when it occupies the subject position . . .the predicate position.

When pupils understand that the clause may occupy the subject and predicate positions, ask them what usually fills these slots in a basic kernel sentence. Help them gain insights into the more complex thought processes that led to the formation of the sentences having noun clauses in the subject or predicate positions by selecting one that the class may work on together such as:

The professor knew where to find references.

Ask the class to figure out what the basic kernel sentences were before they were rearranged—transformed—into this new relationship. Answers may be:

The professor knew it.
The professor knew references.
The professor knew where.

or

What the President does is constantly in the news.
The President does what (it).
It is constantly in the news.

Help pupils understand that such syntactical relationships represent the thinking processes as man finds new relationships among concepts. Use a language text to provide practice in identifying noun clauses. Stress the fact that *function* is all-important in identifying noun clauses—and *not* the introductory words which appear at the start of clauses, such as *how, why, when, who.*

Elicit the advantages of being able to place a noun clause instead of a noun in the subject or predicate slots.

Use the same sentence from the prior activity on noun clauses to demonstrate further syntactical rearrangement in the passive transform of:

> The professor knew where to find references.
> Where to find references was known by the professor.

Demonstrate that the noun clause which was in the predicate position as direct object is now placed in the subject position and that "professor," the subject of the sentence in its active form, follows *by* and then usually comes after the verb.

Demonstrate the passive transform by changing the sentence to include an indirect object:

> The students gave the references to the professor.
> The professor was given the references by the students.

Have pupils observe the changed slots of *the students* and *the professor*, but the identical slot of *the references*. Elicit the fact that the direct object has been retained in the same position and is known as the retained object.

Demonstrate that *the references* may also occupy the subject position:

> The references were given to the professor by the students.

Ask what has happened to the verb in both passive transforms.

Demonstrate the essential factor of the grammatical system of English: sentence meaning depends on the position of elements within the sentence; any displacement of these elements may result in unclear meaning. Ask pupils to react to the following:

> When thoroughly whipped, place the mousse in the refrigerator.
>
> All around when the wind wailed and the waves lashed the shore until the early hours of the morning, flinging their arms upward the women prayed for the safety of the fishermen.
>
> To be safe while driving engines must be thoroughly checked weekly.

Ask pupils to identify the kernel sentence in each case to ascertain if the same meaning is conveyed in each instance:

Thoroughly whip the mousse.
Place the mousse in the refrigerator.

Ask pupils to identify the subject and predicate. Then rewrite the original sentence as follows:

Place the mousse, when thoroughly whipped, in the refrigerator.

Ask pupils the meaning of this sentence. Have them reduce the second sentence to the basic kernel sentence:

All around the wind wailed until the early hours of the morning.

All around the waves lashed the shore until the early hours of the morning.

The women were flinging their arms upward.

The women prayed for the safety of the fishermen.

Have pupils compare the original second sentence with the kernel. Elicit reasons for transforming it to the original sentence and the pitfalls in doing so quickly. Ask why modifiers become misplaced so easily and why the "kernel-sentence test" is helpful in getting meaning from reading and in getting clearer meaning in writing. Ask why long modifiers must be particularly scrutinized when used in writing.

Have pupils discuss and rephrase the third sentence. Ask them to discuss the role of modifiers in the sentence. Ask them to proofread their writing to check for misplaced modifiers.

Parts of Speech

Ask pupils the identifying characteristics of verbs after they examine a literature text. Some of the answers may include:

Verbs have inflections (-s, -ed, -ing)
Verbs change their form to indicate a time change
Verbs occupy certain positions in the sentence, namely after the subject in the basic sentence
Verbs are often preceded by helping verbs
Verbs may be preceded by such words as *he, it, they*
In the present tense there are two forms of the verb: the base form and the *s* form.*

*Modals do not take the *s* inflection in the third singular.

Verbs are often preceded by auxiliaries and modals: has, have, will, shall, can, could, would, may, might, must, ought

Verbs often end with the following derivational suffixes: *ize, fy, en*

Be is often attached to the beginning of a word to turn it into a verb as in *bemoan, belittle*

When the same spelling is used for a verb and a noun, the verb receives the weak primary accent, whereas the noun has a strong primary accent

Many adverbs are linked to verbs, as in *drop by* or *pass out*, with the stress placed on the adverb stronger than on the verb.

Demonstrate the relationship of suffix endings to form class and position in the sentence by asking pupils to change the following:

Nouns to verbs

breakage	settlement
referral	reverberation
participant	economy
payee	magnate
sender	identity

Adjectives to verbs

erasable	pleasing
confident	demonstrative

Demonstrate an aspect of verbs by showing what the verb can tell us about the action that is going on. Have pupils identify such differences in the following:

He *talks* for hours.	He often *does talk* to strangers.
He *is talking* to his friends.	He *used to talk* to animals.

Pupils may note that the subjunctive form of the third person—without *s*—still occurs in the context of motions, resolutions, recommendations, viz,

I move that the secretary cast a ballot.
We request that every citizen sign this petition.

Ask pupils to scan a nineteenth-century story written by Hawthorne, Poe, Gogol, Flaubert (or any other author who uses complex language) to note the use of verb tenses for characterization or story action. Have them cite examples.

Introduce pupils to the many uses of the present tense through such sentences as:

The milkman *comes* everyday to deliver milk.
Americans *remember* their war dead on Memorial Day.
The celebration of Christmas *starts* tomorrow.
The teacher *expects* his work to improve from now on.
We *are going* to work hard this term.
This table *is* about to break.

Remind pupils that English has no future tense. Review how future time is indicated in English by adverbs indicating time, by the help of modals *shall* and *will*, and by the use of the progressive form of the present.

Have pupils research why English, among the Indo-European languages on the continent of Europe, does not have a future tense (isolation from the mainland, confusion of endings of Scandinavian tongues).

Introduce the word "perfect" as used in verb tenses, where it means complete or finished as contrasted with the "imperfect" or incompleted, ongoing action.

Present sentences containing the past tenses of a strong (irregular) and a weak (regular) verb. Encourage pupils to note the use, intent, and form of these verbs.

Lucy *has begun* to notice Charlie Brown.

Lucy and Nancy *have begun* to notice boys.

Lucy *has talked* more than one hour already about boys.

Yesterday she *had* only *talked* for ten minutes about boys.

By tomorrow *she will have talked* over two hours on this subject.
Then by next week *she will have begun* again to talk about boys.

Explain the names given to these tenses—present perfect, past perfect, future perfect—as related to their time function, i.e., the time the action is completed. Have pupils observe time sequence in verbs used in literary texts.

Have them note the sequence of tenses in:

If there *is* money on the street, some people *will* still be poor.
If there *were* money on the street, some people *would* still be poor.

If we *are* sure of their good faith, we *can* stop watching them.

If we *were* sure of their good faith, we *could* stop watching them.

Have pupils examine the use of tense sequence in several short stories and discuss their findings.

Introduce the *mood* of a verb as an indicator of the writer's attitude about a happening. Use examples such as:

I *am* in Europe.	I *wish* I were in Europe.
Go to Europe.	They *urged* that he *go* to Europe at once.

Ask pupils who speak Spanish, French, or Italian to explain how mood reveals the speaker's attitude in that language. Explain that, in general, compared with the Romance languages, our language reveals very little about our emotions, but that there are *three* moods.

Review the *imperative*. (Link the root with the Latin *imperator*.)

Review the *indicative*. (Tell pupils that is the mood they have been using most often in their lives. Ask for examples.)

Introduce the *subjunctive*. Have pupils scrutinize the following examples of the subjunctive to determine its use:

He *asked* that Mary *be* allowed to stay in school.
I *demanded* that my money *be* refunded immediately.
They *urged* that the boy *dance* once more.
I *wish* I *were* in Europe.
If there *were* money in the street, some people would still be poor.
Were we sure they pledged good faith, we could stop watching them.

Provide additional reinforcement of examples of mood in verbs in language texts.

Review the *passive voice* and its purposes.

Have pupils study the prose of favorite authors to determine how they used the many properties of the verb as an effective literary device to bring out nuances in feeling.

Review *modification* as a means of expanding the sentence. Introduce verbals—gerunds and participles—as important word elements. Tell pupils that they have been using participles, possibly without being aware of them. Distribute a list of striking examples of the use of the participle. Ask pupils to note its special uses and properties to formulate their own generalizations.

Writing feverishly, he finally finished the test.

The young man, *having written* his first love letter, placed it nervously in the mailbox.

The book *written*, the young author flew to Paris.

The novel, *being written* at a time of social change, was not well received.

Having been written in the fever of his inspiration, the book proved to be a failure.

Demonstrate that the participle, as a true relative of a verb, acts not too differently from a verb in a sentence. Show aspects of its behavior through these sentences:

Remembering the lines, the young actress quickly regained her poise.

Remembering her life in the ghetto, she was able to portray the part without too much difficulty.

Remembering why she had selected the theatre as a profession, she gained new strength.

Having remembered in a flash everything she had to know on stage, she felt the night was successful.

Use language texts for further activities involving participles.

Review the signal markers, properties, and functions of nouns and noun substitutes. Introduce the *gerund* as a hybrid grammatical element that takes on the functions of the noun but which resembles the participle, and which as a verbal, may be modified as an adverb.

As in the case of the participle, have pupils observe gerunds in sentences and then make their own generalizations.

Driving is often hazardous on our crowded roads.
Many people, however, enjoy *driving*.
Driving carefully prevents accidents.
Driving in a crowded city may be nerve-racking.
Driving when you are tired is dangerous.
Before *driving*, a cup of coffee is often helpful.
Driving a truck demands a lot of strength.
Driving ambulances for hospitals is also a difficult job.

Provide opportunities for pupils to identify and differentiate gerunds from participles.

Have pupils survey contemporary works, fiction and nonfiction, to tally how often modern authors use gerunds and participles compared with infinitives, infinitive phrases, and clauses. Have them pool and discuss results.

The same survey may be taken of older works of the last century to note any differences.

Have pupils collect outstanding examples of the use of all types of verbals to determine which contribute most to the effectiveness of the writing and which are the most difficult for the reader. Give special attention to gerunds and participles.

GRADE 11: LINGUISTICS AND SENTENCE STYLE

Sentence Concepts and Sentence Elements

Pupils who have gained a basic understanding of the structure of English may now concentrate on the many options open to the writer.

Teachers may review: sentence elements; modification; tense, mood, and aspect of verbs; parallel structure. After pupils examine the writings of significant authors, have them discuss the author's syntactic choices, as in the opening paragraphs of Poe's "William Wilson:

> Let me call myself, for the present, William Wilson. The fair page now lying before me need not be sullied with my real appellation. This has been already too much an object for the scorn—for the horror—for the detestation of my race. To the uttermost regions of the globe have not the indignant winds bruited its unparalleled infamy? Oh! outcast of all outcasts most abandoned! to the earth art thou not forever dead? to its honors, to its flowers, to its golden aspirations?—and a cloud, dense, dismal, and limitless, does it not hang eternally between thy hopes and heaven?
>
> I would not, if I could, here or today, embody a record of my later years of unspeakable misery and unpardonable crime. This epoch—these later years—took unto themselves a sudden elevation in turpitude, whose origin alone it is my present purpose to assign. Men usually grow base by degrees. From me, in an instant all virtue dropped bodily as a mantle.

Pupils might first note the mood of many of the author's verbs as well as the interjections to establish the mood of the selection.

Then ask them to examine each of the sentences, discuss how they would have arranged the word order, and then why they think Poe selected his patterns. Pupils might discuss the effect Poe obtained by placing a long phrase at the beginning of the fourth sentence in the first paragraph. Pupils might also note the inverted order of subject and verb.

Have pupils read this selection by Faulkner in "Two Soldiers."

> Then she kissed him, and then we was out of the house, with pap toting Pete's grip whether Pete wanted him to or not. Here wasn't no dawn even yet, not even after we had stood on the highway by the mailbox, a while. Then we seen the lights of the bus coming and I was watching the bus until it come up and Peter flagged it, and then, sho enough, there was daylight—it had started while I wasn't watching. And now me and Pete expected pap to say something else foolish, like he done before, about how Uncle Marsh getting wounded in France and that trip to Texas pap taken in 1918 ought to be enough to save the Unity States in 1942, but he never. He done all right too. He jest said, "Good-by, son. Always remember what your ma told you and write her whenever you find the time." Then he shaken Pete's hand, and Pete looked at me a minute and put his hand on my head and rubbed my head durn nigh hard enough to wrong my neck off and jumped into the bus, and the feller wound the door shut and the bus began to hum; then it was moving, humming and grinding and whining louder and louder; it was going fast with two little red lights behind it that never seemed to get no littler, but just seemed to be running together until pretty soon they would touch and jest be one light. But they never did, and then the bus was gone, and even like it was, I could have pretty nigh busted out crying, nigh to nine years old and all.

Ask pupils to evaluate this excerpt for English structure and grammaticality. Make it clear that grammar has nothing to do with dialect or usage, but with the intrinsic structure of the language. If pupils dispute this, encourage a discussion of the interrelationship of the sentence elements.

Ask pupils to use the interrelationship as a guide in setting up guidelines for English structure.

Place a number of participles on the board, such as *flying*, *catapulting*, *whipping*, and ask pupils to dash off sentences in record time. Keep hurrying them. Then have the class evaluate the finished sentences to determine whether speed has anything to do with misplacing modifiers. Have pupils discuss why writing done in haste might produce such misplaced modifiers—and sometimes ambiguous pronoun referents.

Repeat an assignment under pressure for the writing of consciously attempted parallel structures. Provide opportunities for pupils to evaluate each other's sentences. Encourage discussions on the difficulties of achieving perfect parallelism.

Select four difficult lines in one of T.S. Eliot's *Four Quartets*. Duplicate them and have pupils discuss the syntactic relationships as clues to the meaning of the lines. The same may be done with lines from a Shakespearean play.

After pupils discuss the structure of many literary selections, have them evaluate a pupil composition duplicated by rexograph or shown by the overhead projector. Encourage pupils to suggest other structural options the writer could have selected. Ask them to react to these from the standpoint of clarity, and then of effectiveness.

Introduce the following sentences with *absolute constructions*. Have pupils observe the nature of the construction and its relationship to the sentence.

> She rose slowly, *her lips trembling*.
> He stood motionless, *his eyes fixed on her*.
> He started to speak, *his hand raised for silence*.
> She said, "*That being the case*, let's drop it."
> *Dinner over*, they started to dance.

Other examples might include:

> *All things considered*, the decision was just.
> It was stifling hot, *the thermometer registering 98°*.
> *The test over*, the students filed out of the room.
> The betting started, *the winner to take two-thirds*.

Why do grammarians call this an "absolute" construction? Have pupils examine the components of the construction (noun marker or determiner—noun—participle in its present or past form, sometimes omitted or replaced by an infinitive). Have them note that the participle or infinitive acts

as a verbal taking a modifier, a direct object, and possibly a complement.

Ask pupils to observe the relationship of the absolute construction to the rest of the sentence. Have pupils analyze several sentences containing the absolute construction to try to determine its function (reason or time, condition, concession, manner.) Ask them to reduce the absolute construction and the main clause to the original kernel sentences. Have pupils note that *ing* replaces the tense of the insert sentence. Ask them to change the absolute construction to an adverbial clause in a subordinate position to the main clause. Have them evaluate the reasons for selecting the absolute construction.

Introduce pupils to independent adverbs:

> *Fortunately,* we were prepared for the emergency.
> *Obviously,* this is a theft.
> *Happily,* no one was hurt in the accident.

Elicit how the independent adverb modifies the whole sentence. Have pupils note its position and the punctuation that sets it off from the rest of the sentence.

Parts of Speech

Demonstrate how the sentence is made up of *content* words and *function*—or non-content words—by first writing on the board only the function words of a sentence, as for example:

> These ___ ___ ___ to ___ along the ___ within a ___ ___ of the ___.

Then write the content words with dashes in the positions of the function words.

> ___ young men went ___ Dublin ___ ___ river, ___ ___ few miles ___ ___ enemy.

Ask pupils to observe the function performed by these words in English structure. They may be interested to learn that function words changed very little in the history of the language. Present two lines from "The Knight's Tale" of Chaucer and ask pupils why there has been so little change.

> The sowe freten the child right in the cradel.
> The cook yscalded, for al his longe ladel.

Have pupils note the specific role of the following function words: determiners, intensifiers, prepositions, conjunctions, by:

- presenting a duplicated list of determiners in context and asking why the determiner is the largest of the structure word classes

A boy is here.
An apple was placed on *the* table.
This apple is green but *that* apple is red.
These apples are green but *those* apples are red.
Each apple is perfect in shape.
Every apple has seeds.
No apple has been found without *a* core.
All apples are round or oval.
Some apples are speckled.
Both apples and pears are fruits.
Few apples are tasteless.
Several apples are on *the* desk.
Many apples are gathered *each* year.
*Much** time is lost in talking.
Most apples are red.
*Less** time may be spent on trivia.
Either apple will do.
Neither apple will replace a lunch.
Another apple has been added.
Other apples are in *a* basket.
Enough apples have been gathered.
Such apples are appealing.
My apple is on *the* desk.
Your apple is here.
His apple is there.
Its stem is brown.
Our apples are firm.
Their apple has soft spots.
One apple is enough.
Two apples may be too much to eat.

Present the following pattern: *This* is my book.

Ask pupils how the determiner has patterned in this sentence (in the noun position) by:

- presenting duplicated sentences with intensifiers, such as the following:

Since they were *rather* tired, they walked *somewhat* slowly.

**Note: Much* and *less* cannot pattern with apple, a count noun, but must pattern with a mass noun, such as time, water, ice.

She is *very* pretty and the men watched her *most* attentively.
He is *quite* intelligent and works *more* intensively than his co-workers.
They were *awfully* rich, *tremendously* arrogant, and rather stuffy.
They moved *quite* swiftly from one beach house to another.

- having pupils notice how intensifiers pattern (modify adjectives and adverbs, but *not* nouns and verbs)

- asking pupils to identify prepositions in whatever literature book they are reading and by having them note their function in linking a group of words to a noun, pronoun, verb, adjective, adverb

- having pupils review the function of conjunctions and by having pupils notice the difference between conjunctions and sentence connectors. Sentence connectors differ from conjunctions in that they may come within or at the end of the second sentence, as well as between the two sentences. The conjunction joining sentences must occur between the sentences. Have pupils observe the following sentence connectors in a language text:

Additional Fact Indicators		Contrast Indicators	
as well	in addition	however	rather than
also	moreover	nevertheless	still
besides	together with	nonetheless	yet
furthermore		on the other hand	

Result Indicators		Alternative Indicators
accordingly	therefore	nor
for	thus	or
hence	so	otherwise

- concluding this study of function words by having pupils observe their contribution to expression in spoken and written language

- asking pupils to change a series of kernel sentences by adding other determiners, modifiers, and by embedding subordinate clauses, provided the results are not too awkward. More mature pupils might construct a paragraph based on this kernel. Less mature pupils might be helped by providing them with lists of the constructions for manipulation:

Kernel Sentence:	Man works *or* Men work
Determiners:	(see prior list)
Adjectives:	hungry

	hard-working
	tired
	weary
	persevering
Adverbs:	laboriously
	continuously
	fervently
	contentedly
Intensifiers:	very
	terribly
	awfully
	quite
	somewhat
	rather
Prepositional Phrases:	during all seasons
	in winter and in summer
	needing food and shelter
Infinitive Phrases:	to build houses and cities
	to make money
	to save money
Participial Phrases and Gerunds:	hoping to gain more material things
	striving for more power in the community
	saving money for the future
	his seeking a better way of life
	his organizing in groups
Clauses:	who wish to better their lives
	when the opportunity arises
	if conditions are not too unpleasant
	since money is needed in old age
	because needs multiply
Absolute Constructions:	all things considered
	costs continually rising

To acquaint pupils with the methods used by modern grammarians, focus the attention of pupils on the two most important content words in the kernel sentence—the noun and the verb. Divide the class into three groups to concentrate on the form of nouns, verbs, and BE. Encourage pupils to unearth as many features of each as possible with the help of a variety of language texts and dictionaries.

Pupils may note the following features of nouns:

Some change their form in the plural, in speech by adding /s/ or

/z/ to the singular form, and in writing by adding *s* or *es*.

Some undergo an internal change and do not add an ending as man>men, while others undergo an internal change and also add an *s* as in wife>wives

Some remain unchanged as *deer* and *sheep*

Some retain plural inflections from Old English as *child, children, ox, oxen*

The possessive case is indicated in speech by adding /s/ or /z/ and in writing by adding 's and s' as in *girl's purse* and *girls' purses*.

Gender has no structural importance in English as it has in the other Indo-European languages

Nouns have been classified as animate, inanimate, abstract, concrete

Common nouns may be classified as *count nouns* or *mass nouns*. Count nouns are usually preceded by a word indicating number, such as *a* box, *one* box, *two* boxes, or *a few* boxes.

Mass nouns are not preceded by such signal markers and take a singular verb as *Physics is interesting; Mathematics requires concentration*.

Some is often used with mass nouns as *Some water has flooded the cellar*.

Have pupils observe the position nouns take by examining the texts of books, magazines, and newspapers.

Have pupils do the same extensive research work on verbs and the unique *be*.

Have pupils include the participial form of the verb in its present and past forms. Include auxiliaries and modals, and verb categories (transitive, intransitive, and linking), as well as voice, tense, mood, and aspect. Include progressive and emphatic forms.

Explain that this is an inductive way of studying grammar and that linguistics experts like Noam Chomsky are still trying to find out how language developed so as to throw more light on the *system* which makes language work. Explain that older forms of grammar attempted to impose on English rules governing the Latin language. Explain that the most we can do for the present is to identify the structure of English.

Provide an opportunity for interested pupils to meet with professors of language structure. Encourage such pupils to read Edward Sapir, Mario Pei, Noam Chomsky, and others.

Once pupils understand the importance of nouns and verbs in the sentence, have them examine tree diagrams in new language texts. Most diagramming is complicated and should be used only to help clarify the interrelationships of the parts of the sentence. Examining diagrams of noun phrases and verb phrases may help pupils understand the relationship of the various modifiers (single words or phrases, clauses, gerunds), the embedding process, and absolute constructions. You may wish to present various tree diagrams on the opaque projector for discussion.

Have pupils compare intricate sentences with the original kernel sentences. Have them tape or write down conversations heard at home or in the neighborhood, and bring these samples in for discussion and analysis. Elicit the differences in structure between spoken and written language, particularly that of authors. Ask pupils how learning about manipulating syntactical relationships can help their own writing. Demonstrate the difference between a rough draft and a revision by asking pupils to write—very quickly—two paragraphs on the lunch they had or hope to have that day. Have a number read aloud. Have listeners suggest more sophisticated syntactical relationships or necessary modifiers. Provide class time for revision of the first draft. Select outstanding examples of first draft and revision for presentation on the opaque projector. Encourage pupil evaluation of the revised draft. This may include giving more emphasis through a main clause, or showing cause, result, time, place, contrast, concession, manner through a subordinate clause; providing greater variety in sentence beginnings; tightening up structures, or using necessary modifiers for more emphatic or vivid expression. Watch for opportunities to direct attention to the need for parallelism. Have pupils note that *and/or* may connect only grammatically equivalent words—noun to noun, subject to subject. Use this opportunity to focus on the nature of pronouns and their referents, as well as the role of appositives—synonym definers, identifiers of the preceding noun, means to list components of the preceding noun or means of repeating the preceding noun for the attachment of modifiers.

GRADE 12: LINGUISTICS AND SENTENCE STYLE

Sentence Concepts and Sentence Elements

Elicit pupil reactions to the study of grammar—language structure. Ask how a study of grammar has affected their writing and their reading.

Encourage discussion of their experiences with grammar. Ask who they think invented it. Then divide the class into groups to explore the history of grammar and the people concerned with it. Provide a variety of language texts for pupils to examine. Once they have identified the various stages and theories of grammar—Latinate grammar, functional grammar, structural grammar, transformational grammar—ask them how such a variety of grammars may be explained. Reinforce the idea that any particular grammar is only a theory of language structure and that there is a great deal we do not know. Rexograph a simplified overview of the types of grammar extant, such as the following:

Latinate Grammar–Identification of parts of speech by definition; provision of a series of rules based on Latin grammars and applied to English.

Structural Grammar–Originated in the attempt of linguists to ascertain the structure of primitive languages; based on samples of utterances obtained by listening to native speakers; interest in sentence patterns and the observation and position of form classes and function words in the sentence.

Transformational Grammar–A synthetic approach to language structure based on phrase structure rules of kernel sentences and the systematic shifting of phrase structure patterns; insight provided into the multiple ways in which basic (kernel) sentences may be manipulated for expression.

Tagmemic Analysis–Belief that a language can be adequately described when all the possible sentence patterns have been listed and the lexical items which appear in each slot in the sentence have been identified.

Inform pupils that ideas have been borrowed from each of these theories.

To give pupils an idea of the work involved in trying to explain the structure of a language, tell them that they will meet a visitor from another planet, one who is interested in learning about the structure of our language. (In each class arrange with a mature pupil to play this role and to prepare questions.)

Some research should precede this activity. Pupils may decide to form committees so that each might concentrate on various aspects of the language. Suggested areas are:

Basic Grammatical Structure (and its relationship to usage and dialect)

Modifiers a Noun May Take
Modifiers a Verb May Take
The Function of Adverbs
How Intensifiers Differ from Adverbs
The Properties of Nouns—of Verbs—of Adjectives—of Adverbs—Verbals
The Function Words and Their Relationship to Content Words

Allow pupils time to make their presentations with enough time for questions from the "visitor from another planet" and from class members. The nature of pupil response will depend on the degree of understanding of language structure. Encourage pupils to prepare charts, transparencies, or taped examples for their presentations.

When pupils have become aware of all the options they have at their disposal for manipulating sentence parts into new patterns, introduce them to deletion transformations for greater precision and succinctness of language. Present language generation as part of a tripart process:

- Kernel Sentences (Basic Sentence Patterns)
- Expansion of Kernel
- Deletion Transformations

While the teacher circulates to help individual pupils, they examine deletion transformations in a language text or a rexographed sheet such as the following:

- Reduction of *wh* clauses to phrases

  to a prepositional phrase:

  The man *who was nearest the street* was hit.

  >The man *nearest the street* was hit.

  to an infinitive phrase:

  A truth *which is to be demonstrated* is that the earth is round.

  >A truth *to be demonstrated* is that the earth is round.

  to a participial phrase in its passive transform:

  The painting *which was proved a forgery* was very attractive.

  >The painting, *proved a forgery,* was very attractive.

- Reduction of *wh* clause of a *be* sentence

  The poet *who was named Homer* lived in ancient Greece.

  >The poet *Homer* lived in ancient Greece.

- Participial reduction of adverbial clauses, when the specific relationship is not important (subject must be the same as that of the main clause and the participle must correspond in tense to the verb of the subordinate clause)

  Because he forgot the lies he told, he got into great difficulty.

  >*Having forgotten the lies he told,* he got into great difficulty.

  but

  Although they are coming from a long distance, they will not be tired.

  >*Coming from a long distance,* they will not be tired. (The concession relationship has been lost.)

- Reduction of a sentence to a one-word modifier

  They burn wood in the fire.

  >They have a *wood* fire.

- Reduction of two sentences to one

  He worked very hard at his job. This pleased his employer.

  >His working very hard at his job pleased his employer.

  He made airplanes. It was his favorite activity.

  >Making airplanes was his favorite activity.

- Reduction of the adverbial clause to the absolute construction

  Since he was acclaimed an innovator, he received the award.

  >*His innovations acclaimed,* he received the award.

Have pupils note how the reduction transformation is accomplished.

After a discussion of the advantages of deletion transformations, have pupils examine their own compositions from this point of view.

Demonstrate that the transform rules are based on the structure of the language and that failure to follow the rules results in ungrammaticality.

Ask pupils to examine the two following structures:

He is a teacher of English. (He teaches English.)
He is an English teacher. (He is English.)

Have pupils reduce dangling modifiers to their kernel sentence, as:

Being a nice day, we went to the beach.
We were a nice day. We went to the beach.

Other examples of ungrammaticality pupils should look for in rereading first drafts are:

fragmentary sentences

joining of elements lacking in similar structures in the underlying base sentence

uncoordinated auxiliaries

predicates not compatible with the subject

structures derived from two different underlying structures

failure to place modifier next to structure modified

adverbials that may apply to a preceding or following verb phrase

Have pupils discuss the stylistic options used by classmates in compositions. They should also appraise magazines and newspaper writing, and where the author's style is heavy or overly wordy, they should manipulate the phrase patterns to their satisfaction.

After pupils examine the style of such authors as John Updike, Carson McCullers, Kurt Vonnegut, encourage them to discuss the options selected by each author for his/her particular purpose.

Parts of Speech

The best review of sentence parts for pupils at this level would be to integrate their knowledge of form and position of parts of speech with sentence manipulation. Interested pupils might delve into books on language and the new grammars. Suggested topics for study are:

How Pronouns Differ from Nouns
Complements and Complementizers
Adverbial Functions
Adjectives Formed from Verbs

Differences in Verb Tense
The Uniqueness of *Be*
Noun Phrases and Verb Phrases

INDEPENDENT AND GROUP STUDY PROJECTS

Enrichment Activities

Make pupils aware that phonology is a part of the grammar of our language. Introduce interested students to the system of graphemic symbols used to represent our language. Encourage them to collect such representations of the sounds of our language. Students with a knowledge of another language might compare that language's system in representing similar sounds. This may be done with cognates.

Have pupils form committees to study the compositions of younger pupils for instances of ambiguity and then write a handbook on how to avoid ambiguity in writing. They might want to search for examples such as H.A. Gleason provides in *Linguistics and English Grammar* (see Teacher References, p. 74).

> The killing of the lion was a wanton act.
> (Did the lion do the killing, or was he killed?)

Have pupils study transitions used by professional writers, and then examine the compositions of younger classmates to cite examples of poor transition or lack of transition. Have them prepare a handbook on the need for transitions and the kinds of transitions to use.

Have pupils appraise stylistically short passages of professional writers and prepare a presentation for the class, using transparencies for the overhead projector. Have them explain the author's style by noting his grammatical options. Encourage pupil reactions and comments.

Pupils might make a similar study of the style representative of various historical periods within the past three hundred years.

Have pupils collect passages of heavily written prose and present their findings to the class with the aid of the overhead or opaque projector. Have them prepare improvements on the text by using deletion transformations. (Content area texts may be used.)

Have them make a detailed study of the style of their favorite authors

and then write a brief report exemplifying the elements of style of each, explaining how the authors achieved their results. Have the class evaluate the study.

Encourage interested pupils to make a study of the bound morphemes in the language to determine how many words have been formed from these morphemes. Have them explore morphology in advanced grammar texts.

Encourage creative pupils to formulate grammatical theories about English structure. Pupils with knowledge of other languages may contrast these structures with English and report to the class.

Encourage interested students to read about the many theories of English structure in the new grammars. Arrange for a presentation of a sentence according to these theories. Have a pupil show how it is represented in a tree-branching diagram.

TEACHER REFERENCES

ALLEN, HAROLD B. *Readings in Applied English Linguistics*. New York: Appleton-Century-Crofts, 1958. (Paperback)

BLOOMFIELD, LEONARD. *Language*. New York: Holt, Rinehart, and Winston, 1933.

CHOMSKY, NOAM. *Syntactics Structures*. New York: Humanities, 1957.

DE LANCEY, ROBERT W. *Linguistics and Teaching*. Monograph No. 9 Rochester, N.Y.: New York State English Council, 1965. (Copies may be obtained from Marion L'Amoreaux, Reading Laboratory, Rochester, N.Y.)

FRANCIS, WINTHROP NELSON. *The Structure of American English*. New York: Ronald Press, 1958.

FRIES, CHARLES C. *American English Grammar*. New York: Appleton-Century-Crofts, 1940.

_____. *The Structure of English*. New York: Harcourt, Brace & World, 1952.

GLEASON, H.A. JR. *An Introduction to Descriptive Linguistics*. rev. ed. New York: Holt, Rinehart & Winston, 1961.

_____. *Linguistics and English and English Grammar*. New York: Holt, Rinehart, and Winston, 1965.

HALL, ROBERT A. JR. *Linguistics and Your Language*. New York: Doubleday, 1960.

JESPERSON, OTTO. *Growth and Structure of the English Language*, 9th ed. Garden City, N.Y.: Doubleday, 1956.

CHAPTER II

Semantics

Semantics

Call a woman a kitten, but never a cat,
You can call her a mouse, cannot call her a rat;
Call a woman a chicken, but never a hen;
Or you surely will not be her caller again.

You cannot call her a duck, cannot call her a goose;
You can call her a deer, but never a moose;
You can call her a lamb, but never a sheep;
Economic she lives, but you can't call her cheap.

You can say she's a vision, can't say she's a sight;
And no woman is skinny, she's slender and slight;
If she should burn you up, say she sets you afire,
And you'll always be welcome, you tricky old liar.

John E. Donovan

John E. Donovan, "Semantics," *The Saturday Evening Post*, July 13, 1946. Reprinted by permission of Mrs. Gertrude D. Crane and *The Saturday Evening Post*.

INTRODUCTION

When advertisers succeed in using language to influence human behavior for the sale of their products, they are demonstrating the importance of semantics in our lives. Semantics is concerned with the dynamics of meaning in relationship to human behavior. In the world of work, pupils should recognize the power of words in winning arguments and in influencing people to take specific action.

Semantics has made it possible to scrutinize language to identify the prejudices of our culture. In an article in *The Saturday Review*, Ossie Davis* identified the many pejorative meanings associated with the word *black* and the approbative meanings associated with *white*. Language meaning produces human consequences and as such becomes an essential area of study.

Whether or not a demagogue can sway the opinion of our citizens depends on the extent to which the study of language enables us to exercise critical thinking. In an age of mass media especially, the study of semantics becomes vitally important. Such study has revealed the extent to which human reactions result from the sensory and emotional appeal of words. Old films of Hitler delivering an oration beneath a gigantic swastika demonstrate how emotion can pervade language and transfer its effects to the listening multitude.

In addition, the study of meaning and the awareness of the complexities involved in getting meaning from words comprise a thought process and a cognitive activity affecting the total reading act. To enable our pupils to read with discernment we should interlink the study of semantics with every aspect of the language arts.

The scope and sequence established here is purely arbitrary, but the order of lessons and of units has been arranged to suit pupil maturity and interests at each grade level. Principles learned in semantics, however, may be applied in a spiral to more and more complex and difficult materials and situations.

*Ossie Davis, "The Environment of Language," *Saturday Review* (April 8, 1967): 36.

LEVEL 5

OUR OWN WORLD AND THE WORLD OUTSIDE

Lesson 1: Fact and Opinion

AIMS

To distinguish between fact and opinion

To understand that the truth cannot be reached in matters of fact or opinion by having a vote

(See *Handbook for Language Arts, Grades 5-12: Reading and Literature*, p. 29.)

TEACHING SUGGESTIONS

1. Stimulate a discussion on a controversial and current issue (a television show, movie, or idol). Encourage disagreement.
2. Isolate two diametrically opposed viewpoints and put the matter to a vote to determine who's right.
3. When the vote is in, encourage complaints by the losing side to the effect that even though the others won, they are not *right;* it is just their *opinion*.
4. (Board) Write *Opinion;* elicit characteristics (statements of personal preference, belief, wish).
5. Can we *vote* to decide which opinion is true? Why not?
6. Perhaps we can have a different kind of vote. What is the opposite of opinion?
7. (Board) Write *Fact;* elicit characteristics (can be verified by impersonal means). (Example: Who has the higher batting average—BK?, MM?)
8. Can we vote to decide the truth or falsity of a fact? Why not?
9. What is the purpose of a vote then? (To determine class feeling.)

SUMMARY: Why must we be alert in our listening and reading to differences between fact and opinion?

FOLLOW-UP

During the next several days, use class materials to reinforce the principles

learned. Ask, periodically, if the following can be voted upon to determine whether it is fact or opinion:

if a vocabulary word is (or is not) easy
whether it is better to study Spanish or French
which is a larger country in area—U.S. or Russia.

Lesson 2: Personal Reactions to Words and Imagery

AIMS

To sharpen sensitivity to imagery by becoming aware that the same words may call forth different meanings in each individual

To find out why each one carries away a different experience from a "literary trip"

To become aware that barriers exist in communication because of each individual's personal experience with words

TEACHING SUGGESTIONS

1. List a number of sense impressions on the board. (Select from poetry studied in class. See *Handbook for Language Arts, Grades 5-12: Reading and Literature*, p. 259.) Call on a few pupils to list on the board what the expressions make them think of. Have pupils discuss the reasons for the varying answers.
2. Write the word *snowstorm* on the board. Ask each pupil to state a word he associates with *snowstorm*. Encourage pupils to discuss the reasons for the many different answers. Ask them how these differences affect the impressions and experiences they get from reading poems and stories.
3. Ask pupils to interpret Louise Owen's "Shadow."
4. Have them discuss how the reader shapes the poem.

SUMMARY: What can we do to be sure we understand each other when we use words?

FOLLOW-UP

During the rest of the year use class materials to reinforce the principles learned. Have pupils supply personal reactions to poems, tales, stories, and plays.

LEVEL 6

THE POWER OF LANGUAGE IN OUR LIVES

Lesson 1: How Newspapers Use Headlines, Type Size and Location in Presenting News

AIMS

To find out a newspaper's purpose through its use of headlines

To find out how type size and position can influence the presentation of news items

(See *Handbook for Language Arts, Grades 5-12: Reading and Literature*, p. 297.)

TEACHING SUGGESTIONS

1. Have the class collect several newspapers published on the same day in order to note the number of headlines and their placement. Have pupils discuss the effects of position and selection of the headlines in each newspaper. Then ask them to scan the total news for the day in order to find out what caused the newspaper to want to focus attention on the particular news item in the headline.
2. Have several pupils duplicate headlines on the board. Ask the class to read the news articles corresponding to the headlines on the board to find out if the headline accurately represents the article, misrepresents it, or distorts it in a sensational fashion.

SUMMARY: What can we learn about a newspaper merely from studying its headlines?

FOLLOW-UP

During the weeks following reinforce the principles learned by:

Having pupils report orally on "The Look of Our World From the Front Page"

Checking the editorial policy of a newspaper to find out how it affects its headlines

Collecting the headlines of a newspaper for an entire week to find out how it generally affects a reader

Examining the other items in the newspaper to see the relationship of its editorial policy to its headlines, news, and feature articles

Extending this to a study of magazines by noting the articles featured on the cover, their nature, and then studying the relationship of the titles to the magazine's editorial policy and content

Lesson 2: Limitations on Individual Opinion

Aims

To understand that in this country everyone has a *right* to hold any opinion on anything and yet to understand that there are limitations set upon our right to act upon or speak our opinions where:

a. The issue can be determined by education or learning

b. The rights of another individual might be harmed

Teaching Suggestions

1. Say: Yesterday something was taken from my house. I suspect my next door neighbor. Am I entitled to my opinion?

2. Development

   Am I entitled to tell people he is a thief?
   Am I entitled to go into his house and look for my property?
   Am I entitled to go into his house and take something of his?
   Am I entitled to shoot him?
   What am I entitled to? Why?

3. Everyone is entitled to his opinion, but he has certain limitations placed on him. What are these limitations?

   Protection of rights of others
   Can't act on unsubstantiated opinions

4. What indications have you found of people or groups of people in our country who act on opinions which are unsubstantiated and in violation of the rights of others?

5. What should we do if we wish to express our opinion about an author's work, a news item, a publication, the conflict in the Middle East?

Summary: (Refer to the material on the board) How should we express a personal opinion in speaking and writing?

FOLLOW-UP

1. During the next several days a reinforcing lesson might be taught stressing the same principles on one of the following statements or issues:

   Flying saucers are visiting the earth, but the news is suppressed.
   People who wear glasses are not athletic.
   Short people are not as intelligent as tall people.

2. In the course of the term provide an opportunity for pupils to express their opinions orally and in writing on television programs, films, books, and periodicals (see *Handbook for Language Arts, Grades 5-12: Reading and Literature*, p. 288; also *Speech and Composition*, p. 200).

Lesson 3: How Names Affect Us

AIM

To become aware that we ascribe to names qualities based on feelings

TEACHING SUGGESTIONS

1. Ask: How many of you like your names? (Elicit the reasons for likes and dislikes.)

2. Ask: If you could change your name, what would you change it to?

3. Why would you pick that name? (In response to "It sounds better," ask "What picture does it call to your mind?")

4. Why do so many singing groups assume names like: the Beatles; the Jefferson Airplane; Blood, Sweat, and Tears; the Cream; the 1910 Fruit Gum Company; the Rolling Stones; the Dixie Cups?

5. What kind of dog would be named (elicit the reasons that make owners select these names):

Rex	Ming Toy
Pom-pom	Sam
Queenie	Cindy

SUMMARY: What can be expressed in a name?

FOLLOW-UP

1. Discuss: Why do boys and girls name their teams, clubs, gangs

Scorpions, Jets, Dukes, Regal Crowns, Non-Violent Stompers, The Debs, The Dragons, Viceroys, Cadettes, etc.?

2. Have pupils collect the names of detergents and briefly explain what they think were the reasons for the selection of these names.
3. Discuss connotations of national symbols: USA (eagle), USSR (bear), Britain (lion), France (fleur-de-lis), China (dragon), Japan (rising sun).
4. Discuss Shakespeare's point of view: "A rose by any other name smells as sweet."

Lesson 4: Dangers in Not Being Specific

AIM

To demonstrate the natural tendency to be vague

To teach the advantages of specificity (unconfusion, more interesting)

TEACHING SUGGESTIONS

1. Tell the story of a family that wishes to get a dog. Show pictures of different types of dogs (German shepherd, Pomeranian, poodle, dachshund) each person "has in mind" when he thinks of owning a dog. The family then asks Grandfather to get a dog. What will happen when Grandfather brings "his" dog? Why?
2. Discuss confusion, arguments. How might such a situation have been avoided? (Elicit advantages of being specific.)
3. Why aren't people more specific? (Lazy, assume others "know" what they are thinking.)
4. Let's practice being specific. Play "Categories." List 10 kinds of ____ (dogs, trees, jewels, means of transportation, good health habits).

SUMMARY: How does being specific improve communication?

FOLLOW-UP

1. Give a list of general terms. Ask for several specifications for each.

flower	rose, daffodil
car	Dodge, Olds
soup	vegetable, chicken, gumbo
emotion	love, hate

2. Play a game. Have one team ask for vague categories. Ask the other team to write down what they'd bring in each case. Note the confusion or misunderstandings.

Lesson 5: Application of the Principle of Specificity

AIMS

To reinforce and put into practice the principles learned in Lesson 4

To express orally and in writing individual preferences

TEACHING SUGGESTIONS

1. Distribute a mimeographed story on *Trip to the Zoo*, couched in general terms. Ask pupils to rewrite the story, making all the general terms specific. (See *Composition Strand*, p. 199.)
2. Have pupils read their stories to the class. The class notices and comments on individual differences and preferences which make stories different, more interesting, and vivid.
3. Ask pupils to evaluate the compositions for interest and effectiveness. What makes this writing interesting? The teacher presents a sentence: We saw a leopard. What have we discovered about being specific that adds interest? (Detail.) Why is this so?
4. The teacher calls for suggestions to make the sample sentence even more interesting, such as: We saw a pacing leopard with a mangy coat.
5. Suggest that each child reread his story and try to make it even *more* interesting (specific).

SUMMARY: Why do you think our writing becomes more interesting when we add more specific accurate details?

FOLLOW-UP

1. Have the class write a newspaper article on a school function.
2. Ask pupils to write unidentified descriptions of classmates without including details that might be embarrassing.
3. Have pupils write individual descriptions of the classroom, their neighborhood, their favorite room.

STRENGTHENING OUR THINKING

Lesson 1: How Expressions of Personal Preference Vary in Validity

AIMS

To establish that expressions of personal preference have equal validity, *but*

To establish that opinions (judgments and beliefs) may have varying degrees of validity depending on: authority, knowledge, direct experience.

TEACHING SUGGESTIONS

1. Ask the pupils to jot down on a piece of paper the name of the *best* book each of them has ever read. Collect, sift through, and put on the board the major categories, such as adventure, sports, mystery, humor, how-to.

2. Ask each child involved to tell why the book named was the *best* book he has ever read. Ask the pupils if it is possible to vote on which is the *best* book. (Elicit that in matters of personal preference all opinions are valid. Recall earlier lesson: a vote cannot establish "truth" when dealing with matters of opinion.)

3. We have agreed that each person's expression of preference is as good as anyone else's. What are the situations in which one person's opinion might be better or carry more weight than another's?

4. Discuss:

   You have a stomachache. Your best friend tells you it is nothing. The doctor says it's appendicitis.

   Your guidance counselor informs you that math is required for graduation. You believe that subject is a waste of time.

   A famous movie star recommends a diet to lose weight. Your doctor says such a diet could endanger your health.

   A channel swimmer is lecturing on the problem of currents in long-distance competitions. The swimming team feels this is unnecessary for them to learn.

FOLLOW-UP

Within the next few days make a collection of opinions and classify them as personal, preferential, coercive, expert, testimonial.

Lesson 2: Specificity in Writing Description

AIMS

To reinforce concepts of specificity
To aim for specificity in writing description
(see *Composition Strand*, p. 199.)

TEACHING SUGGESTIONS

1. Ask pupils to describe some object in the room. (You may wish to put some additional objects around, such as a vase of flowers, a Spanish scarf, mangos, an interesting conch shell.)
2. Ask pupils to write a short description (about 100 words) of the object.
3. Have pupils identify the object from descriptions. (Select vague descriptions at first, then a precise one.)
4. Compare vague description with precise description. Have pupils contribute significant details that were omitted.
5. Have pupils rewrite (in 100 words) a precise description of the object originally selected.

FOLLOW-UP

1. Have pupils write descriptions of objects at home, e.g., sofa, bathtub, pen, television set, coffee pot.
2. Have each pupil select about five details to describe his classroom to a pen pal. (Evaluations of the compositions in class should be directed to determining which descriptions are precise and which descriptions might mislead.)

Lesson 3: The General and the Specific Are Not Opposites

AIM

To develop awareness that general and specific are not antonyms, but are points on a continuum

TEACHING SUGGESTIONS

1. Play "20 Questions." Choose something like the chair Susie is sitting on. Explain the technique of the game—from general to specific.
2. Suggest a second try: 10 questions about a book in the room; then 5.
3. State: While we've been playing games we've also been developing a principle. Can anyone formulate it for us?
4. On the board:

General	*Specific*	*More Specific*
flower	rose	tea rose
human being	boy	____
____	table	coffee table
modern art	____	Van Gogh's "Starry Night"
part of a book	preface	____
road hazards	____	____
____	planet	Mars
____	____	blue
sports	____	____
____	grammar exercises	____

FOLLOW-UP

1. Prepare additional charts.
2. Assign the construction of such charts by pupils. Words may be taken from literature under study.
3. In honor classes, let pupils work in four (or more) divisions, e.g.,

General	*Less General*	*Specific*	*More Specific*
mineral	metal	iron	hammerhead
living thing	insect	fly	this horse fly on the window pane
person	female	girl	Mary Jones

Lesson 4: Reaching a Valid Conclusion

AIMS

To teach the necessity of knowing "all" the facts before coming to a valid and fair conclusion

To illustrate this concept in various ways, e.g., discussion, literature, action

To teach *The Blind Men and the Elephant*

To give students an opportunity to read dramatically and cooperatively

TEACHING SUGGESTIONS

1. Ask for two volunteers. Blindfold them and have them identify by touch the object put in their hands. Give each one end of a string mop (anything with multiple and disparate parts). One will say, "a stick." The other will say, "a string."
2. Ask the class to identify the object, and then ask the pupils involved why they didn't recognize it as a mop.
3. What principle of common sense does this illustrate? People often fail to follow this principle—particularly *older, wiser,* people—like parents, teachers. Can you tell the class any incidents that have happened to you?
4. Say: Today we are going to study a poem that illustrates the same principle—*The Blind Men and the Elephant* by John Saxe. Read the poem.
5. Have students read the parts of the blind men and a good student (or you) read the narration.
6. How does this poem illustrate the principle we have developed?

FOLLOW-UP

Cite a variety of situations in which a person jumps to faulty conclusions before getting enough of the facts, e.g.,

a. Pupil reads first chapter of book, discards it as boring.
b. Tale: "The Ugly Duckling."
c. Mr. Jones visits New York for one day, sees only X, Y, and Z places or sights. Concludes: "New York is ____."
d. No one asks the prettiest girl to the dance because each boy assumes he will be turned down or that she already has a date.

LEVEL 8

PERSONAL AND EMOTIONAL EFFECTS OF LANGUAGE

Lesson 1: How Names of Commercial Products Affect Us

88

Aims

To demonstrate how people are affected by names of commercial products

To show how commercial enterprises exploit this knowledge to their financial advantage.

Teaching Suggestions

1. Suppose you needed a soap product for washing dirty dungarees and washing dishes, and bubble bath for a girl friend's (or sister's) birthday present. You see on the shelves these products: Smash, Soapy, and Froth. Which are you going to buy for which purpose? Why? (Elicit that names connote function intended—heavy duty, gentle, or something in between.)

2. Elicit from class names of soaps to fit in these three categories:

Heavy duty	*In between*	*Gentle*
Dash	All	Ivory
Oxydol	Rinso	Dove
Dynamo	Dreft	Sweetheart
	Vel	Palmolive

3. Now we understand what manufacturers are trying to suggest with soaps. Let us look at another product area—toothpaste. What ideas does a manufacturer want to get across? (Elicit: get teeth clean, make breath sweet, be very good for health.)

4. Elicit list of product names in these areas (Gleem, McCleans, Ammident, Crest, Stripe).

5. How do manufacturers try to create an image with their names?
   Automobiles: Falcon, Rocket 88, LeSabre, Dart, Impala
   Cigarettes: Kool, Camel, Chesterfield, Alpine, Viceroy

Summary: What have we discovered about how names affect us?

Follow-up

1. Compile lists of trade names to ascertain the purpose of the manufacturer or distributor.

2. Examine titles of popular songs. What effect does the composer wish to produce? Compare with the music and lyrics.

3. Plan how names can be used in school to promote activities.

Lesson 2 and 3: How Words Influence Us

AIMS

To understand that words have connotations, both positive and negative

To understand how we are affected by these words

To see how we unconsciously use these words to reflect our feelings and to influence others (See *Handbook for Language Arts, Grades 5-12: Reading and Literature*, p. 254.)

TEACHING SUGGESTIONS

1. Read or distribute a description of Castro to the class, concealing his name. After the reading, ask pupils if they can identify the subject of the biographical sketch. (If pupils cannot do this, reveal the name.)
2. Ask: Whom have we learned a great deal about in this descriptive passage? (Answer: The writer; he likes Castro.) How do we know?
3. Help pupils to identify terms complimentary to Castro.
4. How might someone opposed to Castro have described these traits?
5. This kind of description is widespread even in your own speaking and thinking, e.g., There is a boy in school who spends a lot of time studying. He is your best friend. What do you call him? (Scholar) He is your steady enemy. (Bookworm) He is nothing to you one way or the other. (Student)
6.

Against	*Neutral*	*For*
bookworm	student	scholar
gossip columnist	newspaperman	journalist
brats	children	angels
flatfoot	policemen	offices of the law
shyster	lawyer	attorney

7. This has been fun. Why don't we play a game: listing qualities and ascribing the same quality to yourself, someone you like, and someone you dislike? (Note that the connotative terms, for the same quality will change, revealing your prejudices.) Remind pupils that the persons should in no way be identifiable.

Example:

obstinacy	I am firm.	You are stubborn	He is pig-headed
thinness	I am slender.	You are thin.	He is skinny.

stoutness	I am chubby.	You are plump.	He is fat.
beauty	I am beautiful.	You have good features.	She isn't bad looking, if you like the type.
being imaginative	I daydream.	You are an escapist.	He ought to see a psychiatrist.

SUMMARY: How do words reflect the feelings of the user?

FOLLOW-UP

1. Ask pupils to express the following statements so as to reveal positive and negative feelings.

   I don't dance very well.
   I use a little makeup.
   I collect rare, old, interesting objects.
   I don't like to play ball with people who are too serious about it.
   I need plenty of sleep.
   I'm just an old-fashioned girl.
   I don't care much about theories; I'm the practical type.
   I believe in being frank.
   I rarely find time to read books.

2. Have pupils read biographical sketches in books and periodicals to ascertain the author's attitude toward his subject. (See *Handbook for Language Arts, Grades 5-12: Reading and Literature*, p. 262.)

3. Have pupils study the editorial page for a week to find out how the editor used words to support his position.

Lesson 4: Fact and Opinion in News Media

AIMS

To establish that in a newspaper there is a place for reportage of factual information and a place for publication of opinion.

To establish that it is the function of all news media to keep factual reporting and opinion separate and clearly identified.

TEACHING SUGGESTIONS

1. Ask pupils to pretend that they are newspaper reporters. They have just witnessed an event (something that actually happened in school

that morning, e.g., an assembly program). Write the beginning (lead sentence) of a newspaper account. Ask some students to write at the board.

2. Discuss the samples with the class. What should the articles (or lead sentence) say? (Where, when, who, whom, how.)

3. Elicit that since these elements are all verifiable, they are facts, and it is the function of the newspaper to report the facts.

4. Ask a few students if they had any feelings about the occurrence and to insert a sentence or two (of that nature) into their writings. Ask the class if this is good reporting.

5. Ask: Is there no place in a newspaper for opinion? Introduce pupils to the editorial and the column and demonstrate their similarities and differences.

SUMMARY: Why is it important for citizens to differentiate between fact and opinion in all news media?

FOLLOW-UP

1. Present sample editorials, columns, and fact reports for identification by pupils.

2. Have pupils examine and discuss a newspaper in class.

3. Have students write news articles, columns, editorials, lecture articles. This may be interrelated with a literature unit in which students create a newspaper for the period studied.

Lesson 5: The Factor of Personal Bias

AIMS

To make students aware that there is always more to be said about any given subject.

To point up that when we describe something, we select some details and omit others as the result of our personal experiences and unconscious reactions.

TEACHING SUGGESTIONS

1. Duplicate from the school newspaper, an article on an assembly, trip, event, or other activity which the pupils actually attended.

2. Have pupils read, discuss, and analyze the article for completeness. Ask what other aspects of the event might have been included. List on the board all relevant contributions with encouraging remarks. (Expect and encourage creative discussions.)

3. Ask pupils to show how the article might be worded in order to mislead . . *or* have readers jump to conclusions.

SUMMARY: How can we avoid personal bias and be more objective in reports?

FOLLOW-UP

1. Read an advertising brochure for a summer camp or resort. (Analyze for completeness.)

2. What approach must you take if you are called upon to describe in 250 words the causes of the Revolutionary War (or any other complicated event)?

3. Discuss the problem of news coverage in our daily papers.

LEVEL 9

OUR PART IN GETTING MEANING

Introduction to Lessons 1-6

GENERAL AIM

To understand that all language is basically figurative in nature and that figures of speech are not merely poetic devices and adornments (A grasp of this principle will avoid many common misunderstandings and misinterpretations.)

SPECIFIC AIMS

To learn the difference between literal and figurative language

To find out that slang consists primarily of figurative expressions

To understand that a communication can be used literally and figuratively simultaneously

To interpret proverbs as figurative language

To interpret symbols and symbolism as figurative language

To interpret poems for literal and figurative expresssion (Oh, Captain! My Captain!)

Lesson 1: Unit on Figurative Language

FIGURATIVE LANGUAGE AS PICTURE LANGUAGE IN CARTOONS

1. Say: In order to draw a cartoon the artist must translate a situation into a pictorial representation. Many cartoonists use new expressions that have come into the language for their illustrations. Joseph Farris in a cartoon printed in *The Saturday Review* of December 13, 1969, depicts a picket carrying a blank sign. Two onlookers remark: "Chap from the silent majority." Present several such cartoons on the overhead projector and have pupils discuss them.

2. Ask to bring in cartoons to present to the class to identify the humor intended. Have pupils discuss how the artist had to think in terms of figurative language in order to draw a cartoon. Elicit the statement that figurative language is really picture language.

3. Have pupils write short compositions elaborating on the cartoon that pleases them most. (See *Composition Strand*, p. 194.)

SUMMARY: Why is it necessary for the cartoonist to think in terms of figurative language in order to draw a cartoon?

FOLLOW-UP

1. Continue analysis and discussion of cartoons.

2. Have pupils create original cartoons for selected expressions supplied by the class. These may include current slang expressions which are figurative and therefore easier for students to illustrate:
   Play it cool. All hung up.

   Other expressions may include:
   The generation gap Protest march Student power

Lessons 2 and 3: Hold Your Horses Before You Hit the Ceiling!

TEACHING SUGGESTIONS

1. How would you react if you were just learning to understand English and someone said to you: "Hold your horses before you hit the ceiling"? What is actually meant? Why does it have a greater effect on someone when it is expressed this way? (Elicit: picture words, use of figurative language.) What are some other similar expressions? Pupils may reply:

   I could eat a horse.
   He walks around with a chip on his shoulder.
   I've been sitting on pins and needles.

2. Discuss the pictures evoked by figurative language and elicit the idea that they give an *exaggerated* picture of what a person is thinking or doing. Refer to the previous lesson on cartoons.

3. Ask pupils to read the following selection, which may be duplicated or projected. Discuss effects of the figurative expressions. Though he *felt all broken up*, Joe *walked around with his nose in the air* and tried to keep up *a hard-boiled* appearance. For days now Joe had been *bending his father's ear*, trying to get permission to drive the family car. But his father *held his ground*. He said that Joe would be *spreading himself too thin* if he *loaded himself up* with a new responsibility. So at dinner time, when Joe sat down at the table, he was *carrying a chip on his shoulder* and he kept *throwing dirty looks* in his father's direction. After so much *needling*, Joe's father finally hit the *ceiling*. "Do you think we *have money to burn*?" he asked. "Do you realize how much the insurance would *skyrocket* if you drove the car?" Joe didn't answer, but his father could see that he was *sitting on pins and needles* and *building up steam*. By the time dessert finally *rolled around*, Joe's father had softened a bit, and he said, "Joe, if you will only *hold your horses* and wait until you graduate next June, you can get a learner's permit. But I warn you—if you don't get good marks in school, you can *toss the whole idea out the window*!" Joe's face *brightened*. "You drive a hard bargain, Dad, but I guess I can *stick it out* until then."

4. Have pupils compile a dictionary of such idioms—or figurative ways to state an idea—to help pupils learning English as a second language. Insist that pupils use only *literal* language as explanations and then have them evaluate the translations.

Summary

What are the characteristics of figurative language? Why is it so appealing?

Follow-up

1. Help pupils identify figurative language in poetry studied in class; discuss the effectiveness of this language; help pupils determine what it contributes to the meaning of the poem.
2. Have pupils collect particularly effective figurative language from their own exploration of poetry.
3. Encourage pupil writing of figurative language in original prose and poetry.

Lesson 4: Figurative Language in Poetry

"O Captain! My Captain!" by Walt Whitman

O Captain! my Captain! our fearful trip is done;
The ship has weather'd every rack, the prize we sought is won;
The port is near, the bells I hear, the people all exulting
While follow eyes the steady keel, the vessel grim and daring:
    But O heart! heart! heart!
      O the bleeding drops of red,
        Where on the deck my Captain lies,
          Fallen cold and dead.
O Captain! my Captain! rise up and hear the bells;
Rise up—for you the flag is flung—for you the bugle trills;
For you bouquets and ribbon'd wreaths—for you the shores a-crowding;
For you they call, the swaying mass, their eager faces turning;
    Here Captain! dear father!
      This arm beneath your head;
        It is some dream that on the deck
          You've fallen cold and dead.
My Captain does not answer, his lips are pale and still;
My father does not feel my arm, he has no pulse or will;
The ship is anchor'd safe and sound, its voyage closed and done;
From fearful trip the victor ship comes in with object won;
    Exult, O shores, and ring, O bells!
      But I, with mournful tread,
        Walk the deck my Captain lies,
          Fallen cold and dead.

A KEY TO "O CAPTAIN, MY CAPTAIN" by WALT WHITMAN

This is one of the most famous poems in America. However, many persons who are familiar with the poem do NOT know its real meaning. They may only understand its literal meaning but do not suspect that it also has figurative meaning.

First Level of Meaning

Taken literally, the poem tells a dramatic story:

A ship has sailed across a stormy ocean and is now in sight of land. A sailor, perhaps the First Mate, rushes excitedly to the bridge. He shouts to the Captain that their dangerous voyage is over. The ship has come through! On shore, bells of celebration are ringing and a crowd of cheering people have gathered on the docks to watch the ship come in.

But then the sailor sees that the Captain is lying on the deck in a pool of blood—dead.

The sailor bends over the Captain and tries to rouse him to hear the great celebration on shore, which is in his honor.

The sailor puts his hand under the Captain's head. He cannot believe that the Captain is really dead.

Then he realizes that he can never revive the Captain. The Captain has died just at the moment when the ship is reaching port safely.

The sailor tells everyone else to rejoice over the successful voyage, but he cannot join in the celebration; his heart is not in it. He walks back and forth on deck where his Captain lies, fallen cold and dead.

On this first, literal level it is a good poem. The rhyme is strong; the rhythm is vigorous; and the story is dramatically told.

Second Level of Meaning

But Walt Whitman had in mind a completely different story—and surprisingly the poem has nothing to do with a voyage, or a captain, or a ship coming into port!

The poem is about Abraham Lincoln. Can you guess how? (Elicit interpretations from pupils.)

Whitman lived during the American Civil War. When Lincoln was shot in 1865, Whitman wrote this poem in his memory.

Each detail in the poem is a symbol for something else.

The *ship* stands for the Union (that is, the United States).

The stormy *ocean* and the *voyage* across it stand for the Civil War.

The *Captain* is Abraham Lincoln, who tried to steer his nation to safety and peace, and succeeded, but was assassinated in the midst of his victory.

Reaching port symbolizes the ending of the war.

The *sailor* is Walt Whitman or any other person mourning Lincoln's death.

Figuratively, Whitman is saying that instead of feeling joy over the ending of the war, he is heartbroken. His courageous president, who more than anyone else deserves credit for the victory, is dead!

Contrast this poem with "When Lilacs Last in the Dooryard Bloomed," if the class is sufficiently mature.

Lesson 5: Proverbs as Figurative Language

TEACHING SUGGESTIONS

1. Write on the board proverbs of other cultures. Ask pupils to identify the use of figurative language in the proverbs.

Italian:	Better have an egg today than a hen tomorrow. Tell everybody your business and the devil will do it for you.
Chinese:	Without going you can get nowhere. What is whispered in your ear is often heard a hundred miles off.
German:	He who holds the ladder is as bad as the thief. Like and like make good friends.
Russian:	A small hole can sink a big ship. If you deal with dogs, learn how to bark.
Spanish:	No woman sleeps so soundly that the twang of a guitar will not bring her to the window. The best cloth has uneven threads.
Arabic:	Beware of those who measure their love by their interest, for the one expires when the other is attained. Man without wisdom is like house without foundation.

French: Evil to him who evil thinks.
Love makes time pass away, and time makes love pass away.

Bible: The tree is known by its fruit. (*Matthew* XII 33)
Unto the pure, all things are pure. (*Titus* 1.15)

2. Ask pupils why they think proverbs are created. Have them supply any proverbs they know. Pupils may compare proverbs of other cultures with our own as to form of expression, attitude toward life, and areas emphasized. Have pupils discuss the part figurative language plays in proverbs.

3. Have pupils discuss proverbs of our tongue:

Birds of a feather flock together.
A bird in the hand is worth two in the bush.
There's more than one way to skin a cat.
A rolling stone gathers no moss.
A man is known by the company he keeps.
You can't teach an old dog new tricks.
A little leak can sink a big ship.
Don't count your chickens until they are hatched.
A dirty bottle may hold good wine.
A stitch in time saves nine.
Don't put all your eggs in one basket.
The sweetest grapes hang highest.
Empty cans make the most noise.
Actions speak louder than words.
Strike while the iron is hot.
An ounce of prevention is worth a pound of cure.
Don't cry over spilled milk.
You can catch more flies with honey than with vinegar.
You can't get blood out of a stone.
Blood is thicker than water.
Too many cooks spoil the broth.

4. Have pupils supply stories to illustrate one or more proverbs orally and then in written composition (see *Composition Strand*).

SUMMARY: What is the purpose of the proverb? Why do all cultures have so many? In what way is figurative language so much a part of proverbs?

FOLLOW-UP

1. Have pupils make more extended studies of the proverbs of other

cultures and compare the modes of expression, particularly when the content is the same.

2. Have pupils role-play situations which they feel originated the proverb.

3. Ask pupils to research the origin and history of the proverb, or of a particular group of proverbs.

4. Ask pupils to analyze the figurative language of proverbs and try to ascertain the circumstances which led to its creation.

Lesson 6: Figurative Meaning in Symbols

1. In the literature under study, have pupils look for literal expressions with figurative meanings in the total content of the story, poem, play, or essay.

2. Show the class the Great Seal of the United States—an *eagle* grasping a *sheaf of arrows* in one talon and an *olive branch* in the other. Ask why this was chosen as our nation's seal. Display, if possible, other symbols, such as the *Rock of Gibraltar*, the *Red Cross*, *a heart with an arrow through it*. Ask pupils to interpret them and explain how they understood what the symbols stood for.

3. Have pupils collect symbols,* explain what they stand for, and why they are useful. Pupils may present original drawings if illustrations are not available. Such symbols may include:

a balance scale	a torch	a lion
a fireplace	a handshake	a bulldog
a candle	a bear	the fleur-de-lis

4. Have pupils discuss how poets use symbolism in units under study.

SUMMARY: Why are symbols so prevalent? In what way does figurative language contribute to their meaning?

FOLLOW-UP

1. Have pupils examine furniture styles for motifs borrowed from symbols.

2. Ask them to find out what symbols are being used by modern poets.

3. Let pupils examine greeting cards for symbols.

4. Have them examine magazine ads to determine how frequently symbols are used.

5. Have them create original symbols for school events or clubs.

*See *Handbook for English Language Arts, Grades 5-12: Reading and Literature*, p. 260.

Lesson 7: Distinguishing Between a Factual Statement and an Inference

AIMS

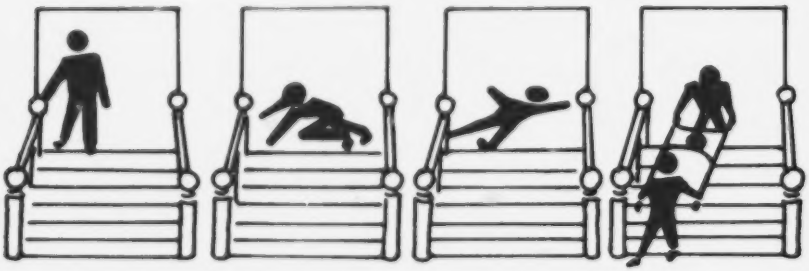
To distinguish between a factual statement and an inferential statement

To understand that an inference is a conclusion based on facts

To recognize that some inferences are more valid than others, being more grounded in fact, but none is above attack

TEACHING SUGGESTIONS

1. *Visual lesson:* On the board, draw a stick figure of a man in a doorway. Ask the class to guess what has happened. (Write the list of conjectures on the board.)
2. During the course of the lesson, add various elements (see drawing below); at each level narrow the conjectures.
3. At 3, the most reasonable conjecture would be that the man is ill and has passed out. What made us come to the conclusion? (The facts point that way.)
4. What is the name we give to a conclusion based on facts? (Inference) What support is given to such an inference? Why is it probably right?
5. Suppose we change one or two facts by adding a policeman who throws a blanket over the man. What inferences are we to draw now? Why?



SUMMARY: What must we remember when we draw inferences from factual situations?

Many inferences may be drawn from these facts.
Some inferences are more valid than others, being based on more facts.
No inference is free from attack.

FOLLOW-UP

1. Describe or illustrate additional situations. Pupils may list available facts, outline inferences, decide which inferences are most valid.

2. Discuss the story of the hunter who leaves an infant alone in a cabin, guarded by his dog. The hunter returns, sees the cradle overturned and the baby nowhere in sight. The room is in a mess. The dog has blood all over his muzzle. The hunter, enraged, shoots the dog. He then finds the baby unharmed under the bed, and a dead wolf in a corner.

SUGGESTED SITUATIONS

a. The doctor's car is parked in front of Tom's house.

b. The teacher's keys are missing. Bill is called to the principal's office in the middle of the lesson.

c. The house is decorated with flowers, leaves, and balloons.

Lesson 8: Factual and Inferential Statements

AIMS

To concretize the principles learned in the prior lesson

To see how reporting in newspapers can be factual or inferential

TEACHING SUGGESTIONS

1. Tell the pupils they constitute a detective bureau and you are the chief. (The description of the following situation may be duplicated or placed on the board:

   - A room of moderate size contains a bed (made), a chest of drawers, a desk, and a chair. On the desk is a small bottle of an unknown substance that smells of bitter almonds.
   - A male body is covered with a blood-stained sheet. The body is clothed, but the clothes are in disarray.
   - An acrid odor pervades the room; the door is unlocked; the room is on the ground floor and the windows are also unlocked; a picture on the wall is hanging crooked.)

2. Say: A phone call summons us to the scene.

3. Have "the detectives" call for a clear statement of facts on which to draw inferences (based on yesterday's lessons). Assign one pupil to the board to list the facts.

4. Call for reasonable inferences. Recall the principles of the prior lesson on inferences.

5. We have been playing a game but, of course, it's really no game at all. Detectives who do this work use these same principles in drawing inferences, which will result in actual arrests.
(Arrange for the class to analyze any current article which lends itself to this situation.)

SUMMARY: Reliable newspapers take care to report facts and logically drawn, reasonably substantial inferences. Where may some problems lie? (In unreliable reporting; in personal reporting.)

FOLLOW-UP

Examine excerpts from the newspapers and magazines; analyze for facts and inferences, e.g.,

1. A newspaper reports: William Jameson is a skinny, crippled, tuberculosis-ridden, little man, weighing only 95 pounds and standing only 5 feet tall. The paper adds that every ounce and inch of him is criminal—incorrigible, remorseless, and vicious.

2. Research scientists proved that with regular after-meal using, "X" is unsurpassed in preventing tooth decay and bad breath.

3. Have the pupils read the beginning of several stories by Sir Arthur Conan Doyle, such as "The Speckled Band" and "The Red-Headed League." Have them make inferences as to what would happen, and then complete the stories to find out how successful they were as detectives.

Lesson 9: Affective Connotations in Advertising

AIM

To understand and recognize the use of affective connotations in advertising

TEACHING SUGGESTIONS

1. What is the purpose of advertising? (to sell products)

2. Let us assume that this class is two companies, each producing the same article.
   They are equal in quality, price, and everything else. How are you going to draw people in to buy one over the other?
   (The class decides on the product and writes sample ads.)

3. The class discusses the pulling power of ads, isolates factors, and appeals to pride, insecurity, status.

4. The class then analyzes these sample advertisements for appeals (affective connotations) and information (informative connotations):

   a. You'll enjoy *different* tomato juice from *aristocrat* tomatoes.

   b. The kingdom of Nature has released some of its mighty secrets to Miss Jolie and her chemists, as she created her wondrous new extra-rich "Pasteurized" Night Cream.

   c. Something new—Hooper's feeding vitamins! Hooper vitaminized rubber puts you miles ahead.

   d. This is the cigarette for the man who thinks for himself!

SUMMARY: To what basic human needs to advertisers appeal?

FOLLOW-UP

1. Have the class collect magazine ads for class analysis. List the appeals on the board and have them discuss why they attract so many people.

2. Ask pupils to list areas in which they feel insecure and to make a private survey of ads that offer help in these areas. Have them state their reactions orally or in writing.

3. Have the class clip advertisements from magazines and bring them to class for analysis. With full-page color ads, especially cars, cosmetics, perfumes, much can be made of the paucity of information and effulgence of affective connotations:

   a. Appeals to emotions (rather than to intellect): to sex, fear, competitive spirit

   b. Slanted writing (hidden judgments, inferences, loaded words, selection of details)

   c. Use of words which have pleasant connotations, but which do not necessarily inform you of anything significant

d. Use of rhyme, alliteration, association, metaphor, simile, onomatopoeia

e. Directives and implied promises

Note: You may wish to collaborate with the social studies teacher so that the class may further explore the effects of advertising on the consumer and note measures that may be taken to ascertain the worth of products.

4. Have the class keep a record of their purchases directly influenced by advertisements and then analyze the force of these appeals. Pupils may also interview members of their family for these same reasons.

5. Have pupils discuss the role of advertising in society and make positive suggestions for their improvement or change.

6. Invite a member of an advertising agency to speak on the cost of ads, trends in advertising, influences on the kinds of ads, market surveys, and other means used to build up a market for products.

7. Have pupils read and react to books on advertising, orally and in writing.

LEVEL 10

PITFALLS IN THINKING

Lesson 1: How Bias Affects Our Thinking

AIMS

To show that pre-judgment or bias inclines people to select from available verifiable facts only those which fit the bias

To show how this biased selection presents the reader no choice but to draw a biased inference

(See *Handbook for Language Arts, Grades 5-12: Reading and Literature,* p. 87.)

TEACHING SUGGESTIONS

1. Present a 12-sentence Portrait of Bill Smith. All the facts are announced to be true and verifiable.

He had white teeth.
His teeth were uneven.
His eyes were blue; his hair, blond and abundant.
He rarely looked people straight in the eye.
He wore a clear white shirt.
His shirt was frayed at the cuffs.
His speech was courteous.
He had a high-pitched voice.
His employer spoke highly of him.
His landlord said he was slow in paying rent.
He liked dogs.
He disliked children.

2. Introduce Bill Smith as a candidate for office. Divide the class into two parties, one running Bill Smith, one opposing him. Ask pupils to write a six-line description of him for party literature.

3. Select two descriptions (one from each side) and place them on the board flanking the twelve-line description. Ask the writers why they selected the facts they chose.
(This best presents Bill Smith for "our purposes.")

4. What are "your purposes"?

5. What kind of man is the Bill Smith you have projected? How did you do that?

6. We have seen something interesting happen here today; what was it? (Get formulation of aims of lesson.) Does this have any *real* application in our own lives? For example:

   You're late to class; the teacher asks for an explanation. What details do you omit?

   Your mother asks why you failed a test or course.

   A friend admires your stamp collection or the bookends you made in shop.

   Your team won (or lost) the game.

SUMMARY: What can we do to prevent biased presentations resulting in biased inferences?

FOLLOW-UP

1. A youth and a woman were killed and three teenagers seriously injured in two auto accidents. Write:
   An unbiased report of these accidents (invent names and places).
   A slanted report for a newspaper campaigning for stricter laws against juvenile delinquency or traffic violations. (Use factual statements only, letting your reader make his own inferences and judgments.)
   A slanted report for a newspaper highly critical of local city administration. (Use facts only).

2. Accept the following statements as true. (Write necessarily unfounded inferences depending on whether you are biased *for* or *against* each person.)

   Harry Vinson visited Cuba in 1968.
   Joyce Divorsky does not believe in God.
   Ali Hasson does not agree with the N.A.A.C.P.

3. Discuss this humorous sign on a man's desk: "Don't bother me with any facts; I've already made up my mind."

Lesson 2: Differentiating Fact From Biased Assertion

AIMS

To show how a biased writer selects words and coins phrases which trap the unwary reader into the writer's bias

To learn the differences between factual statements and inferential, loaded, or unsubstantiated assertion

(See *Handbook for English Language Arts, Grades 5-12: Reading and Literature*, p. 87.)

TEACHING SUGGESTIONS

1. Select an article exhibiting one viewpoint of a highly controversial incident. (Selections may be taken from the write-up of the Chicago Convention of 1968, the problem of open enrollment in the city colleges, or one currently in the news.) In similar fashion, select the passage from *Go Tell It on the Mountain* by James Baldwin in which the young protagonist ascends a hill in Central Park and looks at the city. (This account may be compared with accounts published for visiting tourists. Pupils may even take a trip to this site.)

2. After students read the selection, have them jot down their impressions.
3. Call on random students for reactions; list the items on the board.
4. Suggest that the selection be read and marked for facts. (Review definitions of *fact* and *inference*.) Discuss the statements which appear to be factual, but which are only assertions.
5. Have the class read and mark off the facts.
6. List facts on the board next to the first list. Have pupils make comparisons to note the differences.
7. Help pupils note how the writer made us react. Ask them to supply references to inferences, loaded words, assumptions, assertions.

SUMMARY: How is it possible to differentiate between fact and biased assertion?

FOLLOW-UP

1. Give examples of facts that would be needed to support the following inferences:

   He is conceited.
   She is intelligent but lazy.
   He is a liar.
   He was a very brave soldier.
   She is a good driver.
   He will win the election.
   They are a happily married couple.

2. Prepare paired sentences illustrating the differences between reports and inferences:

   He is bashful.
   Girls frighten him.
   He has a great feeling of inferiority.

   The speaker impressed his audience.
   No one spoke during the lecture.
   The speaker used few gestures.

Lesson 3: There Are No Absolutes

AIMS

To learn what a relative term is and how to use it effectively

To demonstrate that there is no absolute in terms of size, value, degree, duration

TEACHING SUGGESTIONS

1. Why is it often difficult to recommend restaurants, books, films, or even people to others?
2. Why may a blind date with a "tall" boy prove to be disappointing?
3. What might you say to a friend who tells you she has just read the "best" book in her entire experience?

SUMMARY: What is the principle we have developed here? (that there is no *absolute*, and statements should be preceded by the word *relatively*)

FOLLOW-UP

1. Discuss implications for clear communication of the following statements:

   This plant doesn't need much light to grow.
   Bring me the red book.
   This paper is white.
   This is a valuable coin.
   This pen is worn out.
   I'll bring enough food for everybody.
   I'll be back soon.
   Paint the kitchen a light orange.

2. You're setting up blind dates for the friends described "objectively" below. How will you manipulate "relative" terms to transmit favorable impressions to each of them?

   Boy: 6 ft. 3, 120 lbs., 14 years old
   Girl: 4 ft. 10, 120 lbs., 18 yrs. old.

Lesson 4: Dangers in the Use of Abstractions

AIMS

To teach the difference between concrete nouns and abstract nouns
To teach the concept of the abstraction
To show the inherent dangers in the use of the abstraction

TEACHING SUGGESTIONS

1. On the board list nouns in these two categories:

bread	democracy
pencils	love
sweater	hate
hand	generosity

2. Ask what are the basic differences between these two groups of nouns. (Elicit: *concrete* and *abstract*.)

3. Ask the class to give the color of each of the nouns. When they hesitate at column B, ask them the cause of their difficulty. (Elicit the idea that abstract nouns have no external existence and cannot be touched, handled, smelled, seen, or heard.)

4. Show that abstract nouns are purely cognitive and arbitrary; they have no common consensus of meaning (differs from group to group, era to era, country to country). The following countries are "democracies" as they define "democracy":

Egypt	U.S.S.R.
U.S.A.	Union of South Africa

5. What is the problem, then, in the use of the abstract noun? (We may not all be using the word to mean the same thing (democracy). What can result? (arguments). How can we avoid this? (Ask people to define terms. Be as specific as possible ourselves. Don't use abstract words to hide behind.)

SUMMARY: What may we suspect when a speaker uses almost all abstract nouns? What should people use to avoid misunderstandings?

FOLLOW-UP

1. To foster familiarity with abstract nouns, assign pupils to "collect" 20 examples. Select some for discussion and definition. Pupils will disagree over meanings of such terms as *love, beauty, handicap, knowledge, waste*. (See *Handbook for English Language Arts, Grades 5-12: Speech and Composition*, p. 175.)

2. Distinguish between a "General-Specific" chart, e.g., flower/rose; wood/walnut; beverage/cocoa) *and* an "Abstract-Concrete" chart, e.g., wealth/a yacht; skills/typing 30 words a minute; knowledge/formula for making colored glass.

3. Have pupils analyze the writings of several authors to ascertain the rate between concrete and abstract words; evaluate words of Sunday morning television speakers on the basis of concrete vs. abstract words used.

4. Have pupils make a personal assertion; a general statement; an abstract statement. Have them use each as a topic sentence in a brief paragraph. In each case, add the specific facts, examples, or illustrations that will support or bring out initial statements, such as:

   Opinion: The 1965 N.Y. World's Fair was ugly (or beautiful).

   General statement: Teachers are too hard (or easy) on the pupils.

   Abstract statement: The standard of living of a nation is reflected in the leisure activities of its citizens.

Lesson 5: Need for Precise Expression

Aims

To focus on the recognition of the over-use of empty, descriptive terms (grand, fine, awful, sweet, pretty)

To teach the use of vigorous, colorful, precise words and expressions which convey meaning and avoid vagueness

Teaching Suggestions

1. Distribute copies of a composition entitled "Sunday in the Country."

   Sunday in the Country

   We decided that if Sunday was a nice day, we would go to the country. It turned out that Sunday was very nice, so we packed a big lunch and left early.

   We decided to go to a place my father had once described. It was great. Even the ride there was fun, and we sang songs all the way.

   When we got there, we found that it was just right: not too many people and not too few. We ate, played ball, went rowing, swam, and even climbed a few trees and rocks. It was the nicest day in the country I had ever had.

2. Tell the class that it is technically correct, has no errors, yet is graded only 70. The writer doesn't understand why. Discuss and elicit criticism. (See *Handbook for English Language Arts, Grades 5-12: Speech and Composition*, pp. 208-214.)

3. How might this composition have become less vague, more colorful, and more meaningful?

4. Why didn't this student use these more effective expressions in her writing? (lazy, didn't bother to observe, didn't bother with details, didn't think them important).

5. "Of course, *we* are not lazy; *we* are very observant." Have pupils take an observation test: List 5-10 specific, concrete details you would include in a description of:

a. The Bronx Zoo	f. A pet
b. Central Park	g. A car or boat
c. A pine forest	h. A movie
d. Your bedroom	i. A television series
e. A fire	j. A book you've read

SUMMARY: How do precise terms contribute to a statement or a description? (See the *Composition Strand*, p. 199.)

FOLLOW-UP

1. Revise and rewrite the sample essay.

2. Write descriptions of items a-j above.

3. Take an observation test without looking around:

   How many windows, doors, light fixtures are in the room?

   What color dress, suit, tie is the teacher wearing?

   What picture (map, etc.) is hanging on the rear wall?

   What is the pattern on your kitchen floor?

4. Use exercises (especially those in Chapter III) of *Winning Words* by Henry I. Christ (D.C. Heath) and in other texts.

Lesson 6: Pronoun Ambiguity

AIMS

To teach the inherent ambiguity of pronouns
To show how pronouns cause vagueness in writing
To learn how to use pronouns effectively
(See *Handbook for Language Arts, Grades 5-12: Reading and Literature*, p. 62.)

TEACHING SUGGESTIONS

1. Introduce, with an air of mystery, the idea that in the course of today's lesson, the class is going to learn the most dangerous words in the English language, the words that do the most damage to compositions, the words that lower grades.
2. Call for guesses. Then write on the board in large letters:

   IT THIS HE WHICH

3. Ask why these "harmless" words are so dangerous.
4. Elicit the most common pronouns and list them on the board.
5. Then elicit sentences such as the following:

   Ellen stood up and walked to the front of the room. *SHE* cleared her throat and began to sing.

6. The screwdriver had been left outside for months. *IT* had rusted badly.
7. Bring in the movie projector and put *IT* on the table. Elicit the basic weakness of pronouns. (Little meaning of their own; meaning keeps changing; blank, neutral, fickle words.)
8. Write the following two sentences on the board and ask pupils to note the problems presented by the pronouns.

   Tom, Dick, and Harry were playing cards. *He* said, "I have four kings."

   A knife was buried with the tin can. *IT* had rusted badly. (Ask pupils what had rusted—the tin can or the knife.)

SUMMARY: Why do pronouns cause such problems? What must we do to determine their meaning? (Elicit: Identify their antecedents and referents.)

FOLLOW-UP

1. Ask students to identify and discuss the meaning of the following pronouns, which have been underlined in the sentences:

   The water in the tank had turned to ice, so we couldn't use *it* in the experiment.

   The judge gave Williams a light sentence, despite the seriousness of the crime, because *he* was foolish and inexperienced.

2. Ask pupils to rewrite these sentences on a separate sheet of paper:

   Charles Bentham, a schoolteacher, tells Captain Boyle that *he* has inherited a considerable sum of money from *his* cousin.

   The rifle is fired to take the life of the dog, therefore ending its misery. *It* serves as a symbol of the meaning and purpose of the story. (What serves?)

   Our defenses against the Communists in Berlin, and also England's and France's, have so far been strong. *They* are maintaining strong positions in their areas. (Who are maintaining?)

   The main reason why the United States' space program is behind Russia's is that our workers often strike for more pay. *This* has slowed down our space progress by several months.

   Many parts of our city today are in bad need of cleaning up. By *this* I mean the collection of trash. Many people, when disposing of their trash, don't seem to care how they do it. *This* is an unsanitary measure that will hurt not only them but everyone else around them. If these people would only think first before they do *this*. I am sure *this* would not happen.

   The project of putting up playgrounds for young children will be necessary to keep them off the city streets. *This* is a hard job.

   Hamlet's problem is to find a way to get even with his stepfather for the death of his father. *This* all comes about when the ghost of Hamlet's father reveals . . . with the knowledge of *this*, Hamlet feels that he has to find a way to do away with his uncle. The whole play, as a result of *this*, turns into a bloody massacre. Hamlet's character changes because of *this*.

   This will help you get higher marks in essay tests.

3. Explain the meaning of *this* in the following sentences:

> Winston Churchill had urged the invasion of the Balkans in the second World War, but Roosevelt prevailed and the invasion took place on the Normandy beachhead with the result that Communist Russia controlled Czechoslovakia, Yugoslavia, and the surrounding areas. To this day, some people have regretted *this* fact. (Which fact?)
>
> A balance of power exists when the world powers that have different political governments have the same number of allies on each side. *This* is why we must defend Laos, Formosa, and West Berlin.
>
> Foreshadowing and the evocation of a definite mood are devices often used by writers. *This* helps to attract the interest of their reading or viewing audiences.

4. Explain the meaning of *which* in the following sentences:

> Taking an active part in the selection of courses and studying what is significant, *which* student leaders are now demanding, is currently a controversial educational issue.
>
> Foreshadowing is the art of indicating or suggesting something to come, *which* is frequently used by writers to attract the interest of their reading or viewing audiences.

Lesson 7: On the Alert for Biased Reporting

(Review Lesson 2)

Aims

To demonstrate how journalism (newspapers, radio, TV) frequently present biased information as straight reportage

To notice the use of words with affective connotations that create bias

To question the reasons behind the effectiveness of such techniques: a) people may not be aware b) people tend to accept what they agree with

Teaching Suggestions

1. Assign pupils (on the previous day) to bring in four different newspapers (or more). (The class will work in large committees.)

2. Select one current political or other controversial topic and have everyone turn to it. Have pupils determine from the article a) what the facts are; and b) the newspaper's attitude toward this issue.
3. Let committees use the board to illustrate their findings. (Particular stress should be placed on words with connotative values.)
4. Why do these papers differ? Why do some people accept these distortions?

SUMMARY: How can people protect themselves against biased reporting?

FOLLOW-UP

1. From the Letters to the Editor section of *Time*, *Newsweek*, *Sunday Times Magazine*, select letters which illustrate contrasting and opposing points of view. Analyze:

   What is stated factually
   What attitudes are communicated
   What distortions are present

2. Have pupils write news stories (e.g., about an interschool sports event) for the home team's paper. How would the story differ if it were written for the other school?

Lesson 8: Euphemisms

AIMS

To understand the reasons for verbal taboos
To understand the development of the euphemism
To see what happens to a euphemism in the course of time
To find out why euphemisms are being discarded in our present age

TEACHING SUGGESTIONS

1. Introduce the topic: Euphemism. Break the word down into *eu*—good and *pheme*—speech. Show that a *euphemism* is a good-sounding word that is substituted for a less pleasant one. Elicit "unpleasant" words pupils may have heard.
2. Ask pupils if they know of taboos for which other words or expressions are substituted. (Elicit: death, cancer, sex, toilet.)

3. What euphemisms have grown up in the area of death? (mortician, laying to rest, reposing, passed away, slumber room)

4. Why does the man who collects garbage prefer to be called a sanitation engineer rather than a garbage man?

5. What euphemisms are very much in use? (washroom, John, restroom, powder room)

6. Why is there now a trend away from the use of euphemisms? Discuss examples found in contemporary films, books, and televised talk shows.

SUMMARY: What is the reason for the creation and use of euphemisms?

FOLLOW-UP

1. Ask pupils to read obituary columns to see how many people "die" and how many "pass away" and to note what they died of.

2. Have pupils go to the library to read about euphemisms and to report their findings to the class. An example follows:

EUPHEMISM OR CALLING A SPADE "A GARDEN IMPLEMENT"

The word *euphemism* comes from the Greek *EU* (good) and *PHEME* (speech). It means "sounding good," substituting "an agreeable or inoffensive word or expression for one that is harsh, indelicate, or otherwise unpleasant or taboo." (Merriam Webster, Third Edition.)

Victorians were supposed to be so self-conscious about mentioning the parts of the body that they called the *legs* of a table "limbs." Uneasy about *death*, people refer to it as "passing away," "going away on a long trip," "going to the great beyond," "joining one's Maker," "falling asleep." For a variety of reasons (custom, politeness, diplomacy, politics, propaganda, embarrassment) people sometimes would rather be vague and roundabout than specific and direct.

Euphemisms are found wherever there are touchy, emotionally charged subjects: religion; sex; eating, drinking, and other bodily functions; disease; insanity; areas in which prestige and pride are involved, as in job titles.

3. Have pupils discuss the euphemisms contained in the statements below:

Lying is *telling stories* or *using your imagination a lot*.
An undertaker is a *funeral director*.
Garbage is *refuse*. A garbage collector is a *sanitation engineer*.
A salesman is a *sales representative*.
A real estate agent is a *realtor*.
Boarders are *paying guests*.
God is *Gosh*. Jesus is *Gee*. Damn is *darn*. Hell is *heck*.

4. *What are the "indelicate" meanings of the following euphemisms?*

That's not quite correct.
He is between jobs.
He's more the athletic type.
She's very interested in her studies.
The army made a strategic withdrawal.
She went to powder her nose.
Why don't you go around the corner and see if it's raining?
Some pupils in inner-city schools should be in smaller classes.
He's waiting for the right opportunity to come along.
Well, I think it's an interesting painting.

5. Consider the following statements and their euphemistic equivalents in terms of two aims: *communicating information* and *maintaining diplomatic relations*.

	EUPHEMISMS
Awkward and clumsy	Appears to have difficulty with motor control and muscular coordination.
Does all right if pushed	Accomplishes tasks when interest is stimulated.
Too free with fists	Resorts to physical means of winning his point or attracting attention.
Could stand more baths. Dirty—has body odor	Needs guidance in development of good habits of hygiene.
Lies (dishonest)	Shows difficulty in distinguishing between imaginary and factual material.
Steals	Needs help in learning to respect the property rights of others.
Cheats (dishonest)	Needs help in learning to adhere to rules and standards of fair play.

Lazy	Needs ample supervision in order to work well.
Rude	Needs to develop a respectful attitude towards others.
Insolent	Needs guidance in learning to express himself respectfully.
Selfish	Needs help in learning to enjoy sharing with others.
Coarse	Needs assistance in developing social refinement.
Noisy	Needs to develop quieter habits of communication.
Has disgusting eating habits	Needs help in improving table manners
Has a tendency to dominate and lord it over a group	Has qualities of leadership but needs help in learning to use them democratically.
Babyish	Shows lack of maturity in relationship with others.
Associates with "gangs"	Seems to feel secure only in group situations; needs to develop a sense of independence.
Disliked by other children	Needs help in learning to form lasting friendships.

LEVEL II

EMOTIONAL INFLUENCE OF LANGUAGE ON BEHAVIOR

Lesson 1: Emotional Content of Judgments and Inferences

AIMS

To point out differences among a factual statement (a report), an inference, a judgment

To understand the emotional content of a judgment

To understand how judgments can stop thought

TEACHING SUGGESTIONS

1. Note the difference between these two statements:

   I am a garage mechanic.
   I am only a garage mechanic.

2. Elicit: The second sentence contains an element of emotion or feeling; the job has been *judged* and has been found unworthy.

3. How might the garage mechanic have said it if he were pleased and proud to be what he was, and had, in passing judgment on the job, found it good?

4. Analyze this situation: Two teenagers similarly qualified apply for a job. One is dressed in conventional garb; the other has long hair and wears a redingote. The personnel manager is known for his very conventional views. What inferences or judgments would the personnel manager draw? Why?

5. We seem to be able to handle this very nicely with people. Let's try it with words. (Board) "Johnny is a delinquent."

   What is this—fact, assertion, inference, judgment?
   What is the effect of this statement?
   What has been done to this Johnny?
   What is the effect of this "labelling"?

6. What must one be aware of in making statements about people and things? (That there is a difference between a report and an inference, an inference and a judgment, and that we should be careful and aware of what we are saying or doing.)

FOLLOW-UP

Either as part of the lesson or a subsequent assignment, distribute this duplicated drill sheet. Identify each of the following statements as report; inference; judgment (*or* have pupils supply statements for identification).

Soupy Sales is a comedian.
Soupy Sales is a great comedian.
All men are mortal.
All men are equal.

Ammonia is a colorless gas.
As one enters New York City from the north via the Saw Mill River Parkway, one is nearing the George Washington Bridge.
There were many tall trees and pretty flowers on the property.
There are five quarts in a gallon.
Our committee on human rights has improved housing conditions in the neighborhood.
The council charges that several barbers in town refused to serve Indians.
The fight for human rights will take many years to win.
The editorial took an open stand in favor of racial discrimination.
January, the first month of the year, has 31 days.
When she asked him to dance, he became embarrassed, looked first at his shoes and then at the ceiling, shook his head quickly three or four times, and said, "No, thanks."
He doesn't like to dance.
It is silly to become nervous when a girl asks you to dance.
She is a very good dancer.
She danced with someone during the entire evening, and almost a dozen times boys cut in on her partners.
She has won three dance contests.
Mr. Smith plays the piano well.
I like to listen to Mr. Smith.
Mr. Smith is tired of playing the piano.
Oh, I make such foolish mistakes sometimes!
All Sequoia teachers signed the loyalty oath.
The teachers signed because they were in favor of the oath.
Anyone who does not take the oath should be dismissed.
Now we can be sure all Sequoia teachers are loyal to the government.
To have great poets there must be great audiences.
A rose by any other name would smell as sweet.
My daughter believes in Santa Claus.

Lesson 2: Propaganda Techniques

AIMS

- To find out what propaganda is and how it affects people
- To learn the seven major propaganda techniques (on the theory that the *aware* person will not succumb to these verbal tricks)

See *Handbook for English Language Arts, Grades 5-12: Reading and Literature*, pp. 99-100.
Note: This lesson may require several sessions.

TEACHING SUGGESTIONS

1. Ask pupils whether they can trust their own mind to vote for the best candidate for G.O. president. Ask them what has determined their vote in the past. Then assure them that you think they are fairly expert in these matters and want them to appraise the following slate of a neighboring school:

   John is a very serious student. In fact, you might regard him as a bit of an egghead.

   James is a truly fine American, travels with the in-set, and is highly regarded by his friends.

   Kenny is a member of one of the oldest families in America and can trace his ancestry back to the Mayflower.

   Joe has the endorsement of the senior class.

   Mary is the most popular girl in her class.

   Sally is a very dependable person and can always whip up a good dinner for her friends at a moment's notice.

   All of Jane's friends can supply a good word for her.

   Encourage pupils to discuss the candidates in light of the information presented about each one.

2. Then distribute duplicated sheets listing the seven propaganda techniques identified by the Institute for Propaganda Analysis (Note: This is not the only analysis of propaganda technique.) After reading the list, ask whether they have ever been subjected to propaganda.

MEDIAL SUMMARY: What are the essential factors in propaganda? Discuss the following propaganda techniques:

SEVEN MAJOR PROPAGANDA TECHNIQUES

Name-calling: Calling someone by a bad name to make people reject him and his ideas (without bothering to examine their actual worth).

Examples: Words like red, communist, fascist, bigot, fink, hippie, egghead, sissy ("snarl" words; they mean: I don't like him.)

Glittering Generality (opposite of Name-calling): Associating someone with glamorous, virtuous, respectable words to make people accept him and his views without actually examining their worth.

Examples: A fine American, patriot, researcher, scientist, family man ("purr" words as opposed to "snarl"; they mean: I like him.)

Transfer: Getting you to accept someone or something by associating him or it with highly respected and accepted people, institutions, or ideas.

Examples: Political figures seeking reelection and exploiting their father's records and reputations; political parties having Jefferson or Lincoln Day Dinners; a famous and respected person writing the introduction to a book (his name is prominent on the cover); social name-dropping.

Testimonial (similar to Transfer): Soupy Sales or Arthur Godfrey or Phil Rizzuto recommending a product. Illogical basis: Why should you like something just because a movie star does?

Plain Folks: Since most people realistically know that they are ordinary, average, and one-of-the-many, people are sympathetic toward one like them who has succeeded or become prominent *but* still "talks their language," and expresses his respect and connection with them. "The People's Choice!"

Examples: The lawyer who deliberately talks "Brooklynese" to the jury but speaks standard English privately with the judge, etc. Politicians refer to their home towns and humble beginnings.

Card Stacking: Dishonest selection of facts, statistics, details, including lies and distortions to "put down" your opponent and enhance your own position; TV commercials which involve comparisons of products or statistics; political biographies; statistics to prove why a certain bill should or should not be passed; telling your parents why they should allow you to own a car.

Band Wagon: Everyone is doing it, so should you!

Examples: More people smoke Camels than any other cigarette. Don't be left out; join the swing to....All the kids are going! All the smart seniors are voting for Bill Clancey.

SUMMARY: Ask pupils to define propaganda. Have one pupil check the dictionary definition. Ask: Why can propaganda be a dangerous thing?

FOLLOW-UP

1. Have students make scrapbooks illustrating the seven propaganda techniques, both positive and negative.

2. Have students analyze ads in magazines and commercials on television.

3. Have students listen to taped speeches of candidates for office or reprints of former campaigns. (See *Handbook for English Language Arts, Grades 5-12: Speech and Composition.*)

Lesson 3: Dangers in Generalizations

Aims

To become aware of the danger and pitfalls of generalized thinking

To become aware of how often we are guilty ourselves of the same generalized thinking

To understand that there is a place for the generalization, properly qualified

(See *Handbook for Language Arts, Grades 5-12: Reading and Literature*, p. 100.)

Teaching Suggestions

1. Ask: What's wrong with this statement—"Teenage drivers are all reckless and are the cause of the high accident rate."?

2. When pupils object to this statement, state: This is a generalization, condemning a group for the actions of a few. The writer is not entitled to make such a statement since it is not true for a whole group. The writer probably had a personal reason for making such a statement.

3. Ask: How would you answer this statement?

4. During the discussion, be alert for a statement as "adults are the really dangerous drivers," and when it appears, stop and question the validity of *it*. Guide the class to realize that in their anger they are rebutting a generalization with a generalization.

5. How may we counter this statement?

6. What would have been a better way for the writer to have written his original statement?

7. Demonstrate the prevalence of the use of generalization in formal and informal communication (newspapers, magazine articles, television commercials, conversation). Have pupils discuss the following statements:

   Girls are more intelligent than boys.

New Yorkers are unfriendly.
Europeans have a greater appreciation for art than do Americans.
Frenchmen wear mustaches.

8. Ask pupils for additional generalizations. Make a list (e.g., Teachers are grouchy).

9. Discuss: How should we deal with generalizations—*particularly* since many persons feel there is considerable *truth* in most generalizations? Elicit answers.

10. Elicit three means with which to evaluate a generalization:

    What dangers are there in taking any given statement as the truth?

    What exceptions are there to a statement beginning with: There *always* are . . . ?

    Ask yourself *why* the person who made the statement feels the way he does. What are his special interests, shortcomings, prejudices?

SUMMARY: What criticism may we make about generalizations? Why is generalized thinking dangerous?

FOLLOW-UP

1. Bring in from newspapers, magazines, books, conversation, examples of generalizations. Analyze how they make the mistake of "allness."

2. Read and discuss James Thurber's "What a Lovely Generalization," an amusing essay in which Thurber describes how he collects Broad Generalizations or Sweeping Statements. He advises his readers to listen in particular to women. He adds that in listening for sweeping statements, you might miss the meaning of conversations, but your collection "will be a source of comfort in your declining years." In his collection are such statements as:

   Intellectual women dress funny. Dogs know when you're despondent.
   Sick people hear everything. You never see foreigners fishing.

Lesson 4: Polarized Thinking

(A group of lessons in general semantics and critical thinking)

AIMS

To develop an awareness of what two-value thinking (either-or) is

To point up the prevalence and dangers inherent in this kind of thinking
To develop techniques for dealing with this kind of thinking
To develop the concept that there is not a single causative factor for any one event, but that there are multiple causes

TEACHING SUGGESTIONS

1. Say: We previously discussed the dangers of generalization and "allness." What would our reply be to the statement "All pupils hate school."?
2. Elicit statements to the effect that some pupils either hate school or love school.
3. Ask: Have we taken care of all students in these two classifications? Ask for a show of hands to find out how many pupils fall in each of the two categories. Then ask the remaining pupils to state their views. (Point out that most people do not fall at the top or bottom of any scale, but lie somewhere in the middle.)
4. Demonstrate the dangers that lie in people's holding a two-value attitude. Write the following statements on the board and ask pupils to discuss:

   You're either a *radical* or a *conservative*.
   Your work is either *good* or *bad*.
   Beret was a bad wife for Per Hansa. (*Giants in the Earth*)

(Discuss other book characters from the point of view of this two-value system.)

SUMMARY: What dangers lie in people's holding a two-valued attitude?

FOLLOW-UP

Practice in combating two-valued thinking:

Place a reminder on the back board that words such as some, sometimes, many, generally, probably, possibly, slightly, extremely, moderately help to refine our thinking.

Stimulate discussion and composition by posing such statements as:

Teenagers prefer rock and roll to classical music.

All Americans eat too much.

Parents do not understand their children.

Lady Macbeth caused her husband's downfall (or a similar statement about any other literary character).

Lesson 5: Multi-Causation

Aims

To understand the concept of multi-causation, i.e., there is often more than one cause responsible for any event or factor

To develop techniques for dealing with this kind of thinking

Teaching Suggestions

1. Have pupils discuss such statements as:

   The cause of her unpopularity was bad breath (or substitute another detail).

   The sole cause of the American Revolution was taxation without representation.

   The sole factor responsible for the high number of dropouts is inability to read.

   The demand by students to have a voice in curriculum has caused a total disruption of all our universities.

2. Have pupils analyze a series of television commercials. Ask each pupil to list on the board the *cause* and the *solution* offered by the advertiser. Then have pupils discuss the relationship of the two items in the light of the total situation.

3. Selecting a character in a book the class has read, make a uni-causation statement about that character and some happening, viz., the mother in *The Glass Menagerie* was the sole cause of her daughter's maladjustment to life.

Summary: What are the dangers of attributing a single cause for any one thing?

Follow-up

(The following provide bases for a number of additional lessons and discussions.)

1. Discuss the following common *either-or fixations* in thinking and speech:

succeed	or	fail
dishonest	or	honest
happy	or	sad
popular	or	unpopular
useful	or	useless
beautiful	or	ugly

2. Discuss: One criterion of good fiction is that the heroes are not all good or all bad. Refer to fiction, TV drama, popular magazine stories.

3. Discuss: Even in so "clear" a case of "innocent or guilty," we do not have only two values. A defendant may be found *innocent* of murder for the following reasons:

   didn't do it
   insanity or mental incompetence
   we can't *prove* he did it
   justifiable homicide

   A defendant may be found guilty for the following reasons:

   first degree (premeditated)
   felony murder (while committing a lesser crime)
   second degree (unpremeditated "crime of passion")
   manslaughter, first degree
   manslaughter, second degree

4. Discuss: Is it sensible to assume that everything the opposition political candidate says or does is wrong?

5. From newspapers, books, or conversations, collect unqualified statements. Examine their validity. Determine whether inserting such qualifying terms as "many" or "at times" makes the statements more reasonable.

6. Consider that a communication can be examined in terms of the *statement* made and of the *speaker* (i.e., *what* is said and *who* says it). A close-minded person tends to be "two-valued" in his thinking. He tends to accept the speaker and his statement *or* reject the speaker and his statement. The open-minded person may have more complex reactions. He may accept the speaker but reject his statement or reject the speaker and accept his statement. Discuss situations in which these four possibilities occur.

Lesson 6: The Personal Factor in Judgments

AIMS

To discover that most judgments and opinions need to be qualified as "personal" rather than absolute

To teach the necessity of using the qualifier "to me" ("in my opinion," "I believe") to indicate the origin of a statement of an opinion

TEACHING SUGGESTIONS

1. *Discuss these statements* (keeping in mind the aims cited):

   This soup is too salty.
   The radio isn't being played loud enough.
   That's a very funny story.
   That drapery is blue.
   William Alexander is a great man.
   She's the most beautiful girl in the world.
   The N.A.M. is a threat to democracy.
   Doctors are more concerned with profits than with improving humanity.
   John is bigoted in his thinking.

2. Examine assertions made in newspapers, conversations, or on television. To what extent do descriptions and comments reveal more about the speaker than what is being described?

   Dirty books like *The Grapes of Wrath* should be banned.
   There is no finer place to live than in Brooklyn, N.Y.
   Watching football on TV is a great way to spend a Sunday afternoon in the fall.
   We have no room for dissent in times as critical as these.

SUMMARY: Why is it necessary to qualify all statements of opinion?

FOLLOW-UP

1. Have pupils examine magazine articles for unqualified judgment-statements. Show how these are used to affect the reader's reaction to the article.
2. Listen to commercials on television for unqualified judgment-statements.

3. Analyze with pupils newscasts, panel statements, political talk on television during the school day.

LEVEL 12

AIDS TO CLEAR THINKING

Lesson 1: Logical Fallacies

AIM

To learn the importance of detecting five logical fallacies for the exercise of critical thinking

TEACHING SUGGESTIONS

1. If it is possible, tape the following dialogue between a father and son; otherwise duplicate it for students. Ask pupils to listen carefully and give their reactions.

Father: A car is going to take up too much of your time and will interfere with your studies.

Boy: But Dad, Jack got a new Chevy and his average went up. And Dad, his dating score also shot up. Girls are impressed when you drive up in a car.

Father: (pauses) That so?

Boy: You know it, Dad!

Father: Well, a Ford is a good solid car.

Boy: What about a Chevy?

Father: What worries me is the large number of accidents we've been having—mostly teenage drivers and because of all those teenage drivers we also have a lot of new highway taxes. Now take Jack and Tom . . . you wouldn't catch me driving with them . . . .

Boy: Just a minute, Dad . . . that's not fair! Why, Henry and Jim are the two best drivers in the county.

Father: Maybe we'd better cancel this car business. You're draining me dry.

Son: What will my friends think if I don't get a car?

Father: Don't talk to me about others.

Son: Aw, gee, Dad...all the kids have one.

2. Ask: How do you react to the boy's first argument (his friend's average went up as a result of getting a car)?

3. Present the logical fallacies and ask pupils to explain the flaws in thinking.

   a. "Yeah, Jack got a new Chevy, and his average went up." (Two events occur at the same time and are assumed to be causally connected. Identify as a *post hoc argument*.)

   b. Since we've agreed that a car is necessary for a full social life, the only question left is should we get a Chevy or a Ford?
   (The desired conclusion is built into the terms of the statement. Identify as *begging the question*.)

   c. The father cites high accident statistics and complains about new highway taxes. He concludes that these are the fault of the teen-age drivers. (Identify as a *non sequitur* [it does not follow] since no logical connection exists between the conclusions drawn and the premises stated.)

   d. The father cites the cases of two very bad, irresponsible teen-age drivers. The son cites the cases of two very good responsible teen-age drivers. Both father and son know all four teen-age drivers. (Identify as *card-stacking* or *slanting*. Only one side is presented and the rest is suppressed.)

   e. Emotional appeals (may be irrelevant or beside the point)

need to be loved	fear of offending others
need to be understood	fear of being rejected
need to be recognized	fear of dying
need to be praised	any other fear

need to have financial independence
need to have symbols of independence

SUMMARY: What are the pitfalls to logical thinking? Why are we easily trapped by these fallacies?

FOLLOW-UP

1. From newspapers, magazines, TV, novels, find examples of each fallacy.
2. Explain the faulty logic* in the situations that follow. Which fallacies are involved? (There may be overlapping.)

   Kookie Kandy is good for children, since it contains no sugar or other appetite killers.

   If I move the clock ahead, I will have less time to wait before the party begins.

   We should be allowed to stay up until midnight; all the other kids our age are allowed to.

   Brand X coffee is freshest because it does not rattle when you shake the can.

   While no one wants war, neither do we want "peace pushers" advocating retreatism.

   Little Joey's mud pies should have medicinal values, since, like a doctor's prescription, they contain a mixture of ingredients.

   Soap X is best because it will not burn baby's eyes.

   Since we have had several days of unseasonably cold weather already, tomorrow should be warmer.

   If we continue to spend money for clothes, we shall soon become the best dressed nation in the world.

   Used cars are not practical because they are half worn-out when you get them.

   Since Carl's grandfather, his father, and two of his brothers are lawyers, Carl will surely go to law school.

   Mrs. Clark is now well and is being released from the hospital. She must have a wonderful doctor.

*From *Resources for Modern Grammar and Composition* by Conlin and G. German (New York: American Book Co. 1971), p. 100.

Lessons 2 and 3: Aids to Critical Thinking

(to be taught in succession)

Aims

To teach the relative nature of truth
To learn to avoid the tendency to oversimplify and to generalize

Teaching Suggestions

1. Distribute a ten-minute "truth test."

Truth Test (*about 10 minutes*)

Read each of the following statements. If it is always true, circle ***T***. If it is *not* always true, circle ***X***.

T	***X***	1.	A statement is either true or false.
T	***X***	2.	Mules are stubborn.
T	***X***	3.	A pig is a dirty animal.
T	***X***	4.	A boy who won't fight is a coward.
T	***X***	5.	Paper is white.
T	***X***	6.	A girl who never lies is good.
T	***X***	7.	A college education is a good thing to have.
T	***X***	8.	The good die young.
T	***X***	9.	Juvenile delinquency is caused by poor home environment.
T	***X***	10.	Roses are red.
T	***X***	11.	No one wants to die.
T	***X***	12.	Americans are not Communists.
T	***X***	13.	What goes up must come down.
T	***X***	14.	A leaf is green.
T	***X***	15.	All men are born equal.
T	***X***	16.	The sky is blue.
T	***X***	17.	Childhood is the happiest time of your life.
T	***X***	18.	Sugar is sweet.
T	***X***	19.	Love is ennobling.
T	***X***	20.	Everything that is true can be proven.

2. Discuss the results of the test. (All the statements should be marked ***X***) since truth is relative. We should always qualify our statements with "as far as I know.")

3. Discuss the application of the relative nature of truth to a variety of life situations, such as the following:

   Better housing will certainly reduce juvenile delinquency.
   Reduce ten pounds and become the most popular girl on the block.
   America has the best standard of living.

4. Have pupils discuss whether the following statements are true or factual statements and note the relativity of truth. Have them consider the validity of each.

   1. *We have succeeded in landing men on the surface of the moon.*
      (Verifiable through televised pictures.)

   2. *Water boils at 100 degrees centigrade.*
      (Verifiable, demonstrable through experimental research.)

   3. *George Washington was the first president of the United States.*
      (Verifiable through historical research.)

   4. *Net weight: one pound.*
      (Authority which can be tested.)

   5. *There are sixteen ounces in a pound.*
      (Arbitrary authority; can be changed by agreement.)

   6. *God is everywhere.*
      (A question of faith or belief.)

   7. *IBM stock is going up.*
      (I have undisclosed information that there will be an announcement next week of a 3 for 2 split.)

   8. *Of course it's noon!* (phoning from London)
      ("Truth" can be affected by location.)

   9. *Old people who are a burden to the community should be killed.*
      (I belong to the Mulchuk Eskimo tribe.)

   10. *A man should have several wives.* (I'm a Moslem.)
       ("Truth" can be affected by different cultures.)

   11. *Adam and Eve were the first human beings.*
       (A question of faith or belief.)

   12. *Witches should be burned.* (United States, 1692.)
       ("Truth" can be affected by different historical periods.)

13. *I have statistics to prove that juvenile delinquency in Plutonia has increased 40% since 1930.*

(Is the statistician forgetting that criteria and methods of reporting have changed since 1930?)

14. *I'm going to get better grades this semester.*
I'm going to be a nurse.

(Such statements of personal involvement may be spoken with conviction, but how "true" can you assume them to be?)

15. *The meeting begins at 8:30.* (The poster said so.)

(At best, this statement is an inference, not a "fact.")

16. *Playing tennis is good exercise (for me).*
Chess is an exciting game (to me).

(In such matters of personal involvement and taste, it is important for the speaker to add "for me" and "to me."

17. *Oysters taste good (to me).*
I have a toothache. (Only I can feel it.)

18. *My teacher gave me a low mark because he didn't like me.*

(This statement is suspect because of personal involvement. Isn't it more likely that the student failed to do assignments?)

19. *He that believeth not shall be damned.*

(A question of faith or belief.)

20. *Don't have anything to do with Plutonians. They're antisocial.*

(Such statements often become self-fulfilling prophecies and therefore appear to be "true." What the speaker disregards, however, is how he unconsciously affects the situation.)

21. *This is a seedless grapefruit.*

(Such statements may be *comparatively* "true." A "seedless" grapefruit may have only five seeds instead of the usual thirty.)

22. *If Henry had been more careful, the accident would not have happened.*

(The speaker is disregarding the multiple causation of most events.)

23. *There is one basic cause of all effects.*

(A question of belief.)

24. *Jim Hague is the best man for mayor.* (He'll give me a job.)
There is no proof that cigarettes cause cancer. (I am an executive of a tobacco company.)
(Take note of the speaker's personal involvement.)

25. *He's the same old Henry.*
(Are you assuming he hasn't changed at all in three years? Since last summer? Since last month?)

26. *He's a Plutonian.* (I expect him to act the way *I* think all Plutonians act.)
(This is an example of pre-judgment.)

27. *There's nothing to worry about.* (I don't want to look for problems.)
Everything turns out for the best. (I hope!)
(False optimism and "wishing" won't make it so.)

28. *You can't expect anything but the worst from Plutonians.* (I was taught to disregard their good points.)
(Pre-judgment.)

29. *The Bible is the greatest source of truth.*
(A question of belief.)

30. *Heaven's net is vast; though the meshes are wide, it lets nothing slip through.*
(There is little point in disputing metaphors which are as deliberately vague as this one.)

31. *The planet Venus has oceans with fish.*
(The "truth" of such statements are indeterminate at least for another few years.)

32. *I drank three glasses of water at 6:15 PM, Feb. 17, 1951.*
(It may not be possible to verify such statements. Even if there are witnesses, you would have to consider *their* reliability.)

33. *When these dice are thrown, they'll show 7 points.*
(This statement involves probability. If the dice are not loaded, the statement is one-sixth true.)

34. *I see a unicorn.*
(This is a case of incomplete information: In heraldry, possibly true; in zoology, probably false; in a hospital, useful for diagnosis.)

35. *When George Washington was a little boy, he chopped down a cherry tree.*
Man has 24 pairs of chromosones. (Textbooks said this until 1956.)

(You may have learned such information "in school," but these statements are simply incorrect.)

36. *The stork brought you. Santa Claus was here last night.*
Goblins will eat little children who don't listen to their mommies.
(Little children have *no choice* but to believe what grownups say.)

SUMMARY: How shall we express opinions, beliefs, convictions, wishes, and hopes? What is the best way to prove that you are stating a fact?

FOLLOW-UP

1. Have pupils examine scientific articles to identify statements of fact as contrasted with statements of opinions, beliefs, corrections, wishes, hopes. (This may also be done in connection with books purportedly representing accurate scholarship.)
2. Have pupils read and discuss newspaper items to sift out opinion from fact.

Lesson 4: Reactions to Words Rather Than Their Referents

Elicit pupils reactions to each of the following:

What is a *report?* Compare firsthand with second- and thirdhand reports; *verbal* world with *extensional* world (also *verbal* knowledge with actual, direct experience); reports with *inferences;* map with its *territory*.

APPLICATIONS

1. Have pupils explain what silent, unconscious assumptions about the relation of words (maps) to things (territories) seem to guide us in each of the following cases: hippie, pot, censorship.
2. Select a word which has a strong emotional charge such as Nazi, blonde, or delinquency, and have pupils describe the feelings associated with the term. To what extent are these feelings based on reactions to the *map* and to what extent on actual acquaintance with the *territory*?

3. Discuss: The woman was delighted with the taste of the canned fish she bought until she found out that squid was octopus.
   Note that reaction is to the *word* (the map), *not* the actual food (the territory).

4. Assign pupils to write a conversation between 2 people who illustrate the contrast betwen a "territory-minded" thinker and a "map-minded" thinker given to extravagant inferences and assumptions. Examples: Sancho Panza and Don Quixote; Huck Finn and Tom Sawyer

5. If you can get permission to use cartoons and illustrations from *How to Develop Your Thinking Ability* by Kenneth S. Keyes, Jr. (New York: McGraw-Hill, 1950), mimeograph selections of cartoons and discuss them (a superb lesson!).

Lesson 5: The Symbolic Nature of Language

Aims

To teach the symbolic nature of language

To demonstrate how associations with verbal symbols may not correspond exactly with the extensional world

Teaching Suggestions

1. Read S.I. Hayakawa's essay, "Skinny, Thin, or Svelte?" in which he discusses the *referential function*—the use of language to point to facts observable in the external world—as opposed to the *expressive function* of language—the use of language that reflects the internal feelings of the speaker to his subject. This is well illustrated by British philosopher Bertrand Russell's conjugating irregular verbs.

   I am firm.
   You are obstinate.
   He is a pig-headed fool.

2. Demonstrate why it is important to make the distinction between expressive and referential statements. (The tendency is to mistake expressive for referential statements.)

3. Have pupils discuss the following to determine whether or not they are expressive or referential:

All men are created equal.
Bufferin acts twice as fast as aspirin.
Five plus four times six minus three equals _____.
"The average man wants no part of Medicare," said Senator Goldwater.
Mr. Jensen, our new guidance counselor, is a middle-aged man.
Italians are more emotional than the British.

4. Discuss the following:

   Our world of experience is limited as well as our perception of the world.

   Most people will tell you that we know a lot about Africa. *How* do we know these things? In view of the fact that most things we learn come to us through reports or reports of reports, what must we be wary of?

   What are some of the second and thirdhand reports a child of four or five will have in his verbal knowledge of the world?

5. Discuss the central theme of this essay (our verbal world should accurately reflect the extensional world. If it doesn't, we will be acting on ideas that have no basis in reality). How do we get these "inaccurate maps" in our heads? What can we do to correct this situation?

6. Have pupils try to ascertain how they get their information on a single topic in the news and to keep a record of all this information from the mass media. The class may then analyze it to determine how much represents the *referential* function of language and how much is an indication of its *expressive function*.

SUMMARY: What problems arise when our verbal world does not accurately reflect the extensional world? How do we get these "inaccurate maps" in our heads? What can we do to lessen the gap between our verbal world and the extensional world?

FOLLOW-UP

Have pupils undertake individual research projects:

a. Interviews with parents, relatives, and members of the community to ascertain the basis for their knowledge of various areas on which they hold strong opinions.

b. Reading books, such as the following:

The Power of Words by Stuart Chase
Language in Thought and Action by Samuel Ichiye Hayakawa
Symbol, Status, and Person by Samuel Ichiye Hayakawa
Your Most Enchanted Listener by Wendell Johnson
The Mind Builder by Richard W. Samson
Danger: Men Talking by William H. Schneider

Lesson 6: Stereotyped Thinking

Aims

To develop awareness of the nature and prevalence of stereotyped thinking

To examine sample stereotypes to illustrate their characteristics and flaws

To encourage students to avoid and to learn how to rebut stereotyped thinking when they encounter it

Teaching Suggestions

1. Tell pupils they are to participate in a play in which are featured a teenager, a college professor, and a salesman. Ask them to describe each: appearance, mannerisms, gestures, speech. Then ask them to examine the listings recorded (by a class secretary) on the board to determine the source of this information. Develop the concept of stereotype (a rubber-stamp copy), e.g., long-haired, bearded teen-ager; absorbed, absent-minded professor; flashy, exhuberant salesman. Have pupils discuss the kind of thinking that gives rise to stereotypes. Ask: What is wrong with this kind of thinking?
2. Ask pupils to observe how the typical American is portrayed in movies and on television. Discuss and analyze stereotypes of minorities. Have pupils realize the dangers in this type of stereotyped thinking, and suggest methods and means of avoiding it and dealing with it.
3. Assign the study of the mass media for stereotypes. Discuss: Why are stereotypes so frequently encountered in movies, television, politics?

Summary: Why is stereotyped thinking so prevalent? Why is it dangerous?

FOLLOW-UP

1. Assign magazine stories to detect stereotyped thinking.
2. Have pupils study the part played by stereotyped thinking in racial prejudice.
3. After an analysis of Nigger Jim in *Huckleberry Finn* and Shylock in *The Merchant of Venice*, have pupils read other works of fiction to hunt stereotypes.
4. Have pupils study the stereotype of the Indian in TV Westerns and then counterbalance the stereotype by valid research.

Lesson 7: Principles for Clear Thinking

AIM

To summarize principles for clear thinking as developed over the last several years (as related to unit on Particularization)

TEACHING SUGGESTIONS

Comment that over the last few years pupils have been learning rules for clear thinking (principles of general semantics) and now, presumably are masters and will never fall into verbal traps. How would we, for example, react to:

a. Don't worry. That dog doesn't bite.
Elicit: "As far as I know." *Put on board.*

b. Desert plants can live without water.
Elicit: "Up to a point." (Put on board) (Principle of relativity)

c. Beethoven's symphonies are very exciting (or boring).
Elicit: "To me." (Board)

d. The cause of the American Civil War was slavery. (Multi-causality; use of etc.)

e. Don't go to the Blank Hotel. I was there and the service was terrible.
Elicit: When index.

f. We won't bother reviewing the War of 1812. It wasn't on the last Regents.
Elicit: What index: Regents 1 is not Regents 2.

g. Teacher A (English) says: "John Jones is one of the most sensitive writers in my class."
Teacher B (Social Stuides): I don't know how you can say that! He's failing every essay test in my class."
Elicit: Where index.

SUMMARY: What are the pitfalls to clear thinking?

APPLICATION

Distribute mimeographed statements and have pupils identify them as examples of errors in logical or critical thinking. Have pupils indicate appropriate correction or rebuttal. (Same statements violate more then one principle of logic.)

1. Disregard of the . . . . . *where* . . . .
2. *When* . . . .
3. *What* indices . . . .
4. Multiple causation (plurality and complexity of reality) . . . .
5. To-me-ness . . . .(egoism) . . . .
6. As-far-as-we-know (limitation on knowlege)
7. Up-to-a-point . . . .(relativity)

or

The class may analyze a taped political address or reprinted statement in the newspaper for these same fallacies.

TEACHER REFERENCES

CHASE, STUART. *Power of Words*. New York: Harcourt, Brace & World, 1954.

———*The Tyranny of Words*. New York: Harcourt, Brace & World, 1938. (Reissued as a Harvard paperback.)

EMPSON, WILLIAM. *Seven Types of Ambiguity*. London: Chatto and Windus, 1930.

HAYAKAWA, S.I., ED. *Language in Thought and Action*. New York: Harcourt, Brace, 1949.

———*The Use and Misuse of Language*. Greenwich, Conn.: Fawcett, 1962.

JENKINSON, EDWARD B. *What is Language?* Bloomington, Ind.: University of Indiana Press, 1967.

LEE, IRVING J. *Handling Barriers to Communication*. New York: Harper, 1957.

MILLER, GEORGE A. *Language and Communication*. New York: McGraw-Hill, 1951.

MORRIS, CHARLES. *Signs, Language, and Behavior*. Englewood Cliffs, N.J.: Prentice-Hall, 1946.

OGDEN, C.K., and I.A. RICHARDS. *The Meaning of Meaning*. 3d ed. rev. New York: Harcourt, Brace & World, 1930.

OSGOOD, CHARLES E.; G.J. SUCI; and P.H. TANNENBAUM. *The Measurement of Meaning*. Urbana, Ill.: University of Illinois Press, 1957.

PIAGET, JEAN. *The Language and Thought of the Child*. New York: Harcourt, Brace, 1926.

SALOMON, LOUIS B. *Semantics and Common Sense*. New York: Holt, Rinehart, and Winston, 1966.

SCHAFF, ADAM. *Introduction to Semantics*. New York: Pergamon Press, 1962.

THURMAN, KELLY. *Semantics*. Boston: Houghton Mifflin, 1960.

VYGOTSKY, L.S. *Thought and Language*. New York: John Wiley, 1962.

WENTWORTH, HAROLD, and STUART BERG FLEXNER. *Dictionary of American Slang*. New York: Crowell, 1960.

WHORF, BENJAMIN LEE. *Language, Thought and Reality*. Ed. by John B. Carroll. New York: John Wiley, 1956

CHAPTER III

Vocabulary

PHILOSOPHY OF INSTRUCTION

Research indicates that context reveals meaning far less frequently than has been commonly supposed, and the extent to which context reveals meaning varies with the experience of the reader. Moreover, the context generally reveals only one of the meanings of an unfamiliar word. Even if the context provides a synonym, synonyms are never exact equivalents. Only wide experience with a word makes its meaning richer for the reader, and this may take many years. Therefore, directed experiences with words should be a regular activity in the English language arts classroom.

Traditional word analysis is generally ineffective as adding to word meaning, as most words are more than the sum of their parts. To be fruitful, words should be studied in meaningful context and word parts should be observed in multiple examples.

To test the vocabulary knowledge of pupils who cannot read, the extent of vocabulary experience may be ascertained orally. The teacher then proceeds to extend the vocabulary growth of such pupils through the multimedia and through meaningful trips, which are carefully followed up by direct teaching of the vocabulary experienced.

Many words which seem concrete to the teacher are abstractions to the school-handicapped pupils. In such cases, a wide background of real and vicarious experiences is a prerequisite to building a large passive vocabulary (hearing and reading vocabulary), and eventually a large active vocabulary (speaking and writing vocabulary).

OBJECTIVES

For the Intermediate and Junior High Schools

- To enable pupils to learn the multiple meanings of words and to acquire concepts for word meanings through real and vicarious experiences in a planned teaching situation
- To help pupils master techniques to discern word meanings from oral and written contexts

- To provide opportunity for pupils to learn and retain new words acquired through firsthand experiences (field trips, visits to the theatre, opera, concert, museum), through vicarious experiences (film, storytelling, oral reading by the teacher) and through follow-up oral discussion and written assignments
- To guide pupils in the development of systematic, efficient methods—such as alphabetized logs or word files—to note and retain new words heard in conversation, discussion, on radio and television, or encountered in general reading
- To develop in pupils an interest and curiosity in new words used orally by the teacher in lesson presentations and in the content of all subject areas so as to use them consciously with correct pronunciation and orthography
- To make pupils sensitive in the study of literature to the techniques employed by authors to achieve literary effects through unusual or unexpected uses of words in a particular context
- To generate the interest of pupils in the nature and development of vocabulary and to inculcate the habit of referring to dictionaries, thesauri, or other available sources of word information
- To make pupils aware of the relationships of English words to those of other languages within the Indo-European family
- To help pupils understand how the vocabulary of a language increases as a result of exploration, new inventions, and new social experiences
- To sensitize pupils to the regional variations in vocabulary

For the Senior High School

All those listed for the intermediate and junior high schools, and in addition:

- To develop awareness that an adequate number of words is necessary for intelligent reading and listening and that achievement in any field of work requires a clear understanding of its terminology
- To enable pupils to take personal inventory of deficiencies in the knowledge and use of words and to strive consciously to overcome any vocabulary handicaps
- To help pupils gain familiarity and expertise in the use of many sources of linguistic information, such as the unabridged dictionaries, Fowler's *English Usage*, Roget's *Thesaurus*, to locate word meanings, literary allusions, or linguistic references

- To foster an appreciation of the apt and precise word needed for effective expression with a concomitant understanding of the reasons for avoiding triteness and clichés in oral and written communication
- To help pupils realize the importance of vocabulary in tests of various kinds for academic and career success
- To make pupils aware of changes that have taken place historically in the English language and their effect on meanings and vocabulary additions
- To foster a permanent interest in reading books about words, doing crossword puzzles, and watching television programs concerned with language
- To help pupils gain successful language habits so that they are constantly on the alert for new words that may be incorporated into our language
- To show discernment in selecting and purchasing dictionaries for home use
- To promote lifetime habits for vocabulary extension

SUGGESTED CLASSROOM ACTIVITIES

For the Intermediate and Junior High Schools*

1. Have pupils listen to materials which illustrate the use of expressive words. Have them identify the words and guess the meaning from the context. (See the Bureau of Curriculum Development's *Handbook for English Language Arts, Grades 5-12: Reading and Literature*, 1967-68, No. 10, pp. 51, 59, 91.)

2. Demonstrate the multiple meaning of words:

   The tribe was on a *reservation*.
   He made a *reservation* for the evening.
   The teacher had serious *reservations* as to the wisdom of the plan.

   In math, she was a *crackerjack*.
   A *wisecrack* is a smart saying.
   To him, it was the *crack* of doom.
   He was so nervous, they thought he'd have a *crack-up*.
   The coin fell into the *crack* in the floor.

*See also Enrichment Activities for All Grade Levels, p. 181.

3. Ask pupils to trace word meanings in unabridged dictionaries from:

   particular to general as in *pipe, injury, arena, penalty*

   general to particular as in *current*

   concrete or physical to abstract and mental as in *heart*

   association as in *flight*

   resemblance as in *elbow of a pipe*

   the process of degeneration of the reverse as in *silly* from happy, *nice* from foolish to agreeable

   functional shift as in noun to verb, verb to noun, noun to adjective as in *nail - run - fur - male.*

4. Present maladjusted malaprops:

   The girl and her *perspective* mother-in-law met.

   He was an honest man and *virtually* returned the money he found.

   They saw the *collusion* of the two speeding cars.

   Longitude and *lassitude* are matters of importance to sailors.

   The bride's guardian gave her a costly *torso.*

5. Focus attention on words with similar prefixes, suffixes, or roots such as *trans*continental, *trans*portation, *trans*-Pacific.

6. Demonstrate the difference between easily confused words:

   His proposal supplied only a *partial* solution to the housing problem.

   The story was *partly* magical and *partly* true to life.

   The American *nation* is made up of many *races.*

   When we gained our *independence* from England, there was no guarantee that the new government would allow political and religious *liberty*, or that freedom of the press would not turn into unbridled *license.*

   The founders of our nation established a *republic*, which Andrew Jackson attempted to change to a *democracy.*

7. Have pupils find the original meanings of such words as *bank, medicine, candidate, alphabet, bankrupt, brave, constable*

8. Cluster vocabulary words around a topic of interest, possibly one connected with a unit or selection. The sea and ships might suggest: *buoy, doldrums, fathom, frigate, galleon, mariner, keel, hulk.*

9. Assign a report on five interesting words culled from pupils' reading. Have pupils write the words on cards with the following information:

   Sentence in which the word is used

   Dictionary definition for the meaning of a word in the sentence used

   Derivation

   Other meanings, literal and figurative

   Small magazine picture suggesting the meaning of the word

   The card displays may be kept on file in the classroom or library for review and reference, or they may be used for a bulletin board exhibit.

10. Have pupils clip sentences (from a newspaper or magazine) containing a word they don't know. In class ask each pupil individually to write his sentence on the board. Members may then be called on to guess the meaning from the context; otherwise, have a pupil find the meaning in the class dictionary; discuss the reasons for the difficulty in getting the meaning from the context.

11. Ask pupils to indicate variations among homonyms and homographs (words with the same spelling but two pronunciations and different meanings) such as the following:

    coarse—course; horse—hoarse
    con'duct—conduct'; present'—pres'ent

12. Ask pupils to research and present to the class a picture or a drawing of the following symbols and their meanings:

Uncle Sam	alpha and omega
John Bull	horn of plenty
skull and crossbones	scales
olive branch	horseshoe
dove	four-leaf clover
	rabbit's foot

13. Supply clusters of specific words to show how they are related to the generic word such as the following:

scant sparse trivial miniature miniscule	— small

14. Use teenage talk or dialect and ask students to explain the term and give its meaning in more formal English. Use such expressions as *cool, dig it, beat* and *boss* (adjective). Pupils might compile a dictionary of teen talk or dialect. (See page 194 for a list of words collected from teenagers.)

15. After pupils have had an opportunity to check the meanings of the following words, ask them to dramatize the differences in meaning:

trudge	sprint
difficult	arduous
joyful	ecstatic
afraid	terrified

16. Demonstrate how capitalization changes meaning as in *lady–Lady, sir–Sir,* and *catholic–Catholic*

17. Ask pupils to consult unabridged dictionaries and report how the following words took shape from the names of people, places, or events:

AMPERE	from André Marie Ampère, father of electrodynamics
QUISLING	after Vidkun Quisling of Norway, puppet ruler during the German occupation
DERRINGER	after Henry Deringer, 19th century American gunsmith and inventor of a short-barreled pistol
MACADAM	after John L. McAdam, Scottish engineer and inventor of a pavement of layers of compacted small stones
PASTEURIZE	after the French scientist Louis Pasteur, who made discoveries in immunology and microbiology
DERRICK	originally a gallows, after Derick, noted hangman at Tyburn, England, about 1600

SANDWICH	after the fourth Earl of Sandwich (1718-92) for whom sandwiches were made so that he could stay at the gambling table without interruption for meals
MESMERIZE	after Charles Mesmer, pioneer in hypnotism
MARTINET	after Jean Martinet, 17th century French army general noted as a drill master
MAVERICK	after S.A. Maverick, a Texas cattle owner who did not brand his calves
VANDALISM	after Vandal, a nomadic Germanic people famous for their destructive acts in the fourth and fifth centuries of the common era
MAUSOLEUM	after Mausolus, King of Caria, whose tomb was one of the Seven Wonders of the World
CZAR	from Latin Caesar, Emperor of Rome
GUILLOTINE	after Joseph Ignace Guillotin, French doctor who invented the beheading machine used so extensively during the French Revolution
LYNCH	after Charles Lynch, 18th century Virginia planter and justice of the peace
BOYCOTT	after Charles C. Boycott, 19th century land agent for the Earl of Erne, County Mayo, Ireland, who was ostracized by the tenants for refusing to lower the rents
BEDLAM	after the Hospital of St. Mary of Bethlehem in southeastern London, at one time an insane asylum
LIMERICK	from the line "Will you come up to Limerick?," a county in the Republic of Ireland
BLITZKRIEG	a term used in World War II and taken from the German expression meaning lightning war

18. Ask pupils to analyze a series of words such as *mature, ripe, mellow, adult, grown-up, full-fledged* to see if there is such a thing as an exact synonym. Then have them study the differences in twenty synonyms listed for a single word.

19. Conduct a game of opposites by presenting a series of common words one at a time and calling on individual pupils to supply a word that means the opposite. Dictionaries may be consulted, if necessary, and a similar game may be used for synonyms.

20. Introduce new words through pictures, filmstrips, or film. Write the words on the board and then use them in sentences. Have pupils use them in original sentences.

21. Introduce new words dramatically during class sessions. If a pupil speaks indistinctly, say, as you cup your ear: "I'm afraid what you're saying is not *audible* to everyone in the class." If a female student enters late, stare visibly at the offender and in a low voice state: "We cannot have any *prima donnas* here." The class will exhibit curiosity as to the meaning of the new word. Other words which may be introduced in like manner are *diagnose, potential,* and *predict; medieval* may be introduced when studying ballads and *renaissance* when reading Shakespeare.

22. Doublets or word radiation, or the process of making two or more words out of one, is common in English. Have the class trace the common origins of the following words:

antic	antique	grammar	glamor
courtesy	curtsy	legal	loyal
dignity	dainty	mettle	metal
fancy	phantasy	tabernacle	tavern
feeble	foible	taint	tint
frail	fragile	tinge	tincture
gentle	jaunty	through	thorough
		warrant	guarantee
		ward	guard

23. Ask pupils to tell what each of the following words tells about a person. (Prior dictionary preparation may be necessary.) Ask pupils to role-play or describe possible situations indicative of the person's character:

boisterous	haughty
boorish	impulsive
congenial	insolent
crafty	possessive
dauntless	swaggering

demented	tyrannical
gullible	whimsical

As a variation, ask pupils to tell the type of character traits they'd expect to find in people who were *bovine, equine, canine, leonine, vulpine, lupine, ursine.*

24. On the board write words that apply to story persons familiar to pupils:

buccaneer	pilgrim
cavalier	stowaway
friar	vagabond
ghoul	phantom
gnome	huckster

Ask such questions as:

Which one is a small and imaginary person?
Which one is a seafaring robber?
Which one travels often for religious reasons?
Which one might you meet in a haunted house?
Who might make you walk the plank?
Which one might appear at your door to try to make you buy an expensive washing machine?

25. Introduce words pertaining to foreign cuisines, possibly by arranging for cooperative correlating lessons with the home economics and foreign language classes. These words may be introduced for French cookery:

au gratin	julienne	sauté
demitasse	lyonnaise	omelette
éclair	meringue	soufflé
fricassee	mousse	petit four

Cooperative planning with the music department helps to develop the necessary concepts for the complete understanding of such musical terms as:

adagio	largo	impresario
allegro	pianissimo	intermezzo
andante	pizzicato	libretto
crescendo	presto	

Cooperation with the art department may focus attention on fashion

to insure comprehension of such terms as chic, haute couture, lamé, trousseau, modiste.

26. Dramatize the idea that many languages have contributed to English by placing a cluster of words on one side of oaktag cards with the country of origin on the reverse side. Have pupils check unfamiliar words in their dictionaries. Some words which lend themselves to this treatment follow:

Australian
boomerang

Yiddish
kibitzer

Latin
solo

Chinese
typhoon

Irish
banshee

Icelandic
Viking

Hindu
bungalow

French
matinée
revue
boudoir
corsage
chef
garage

Russian
sputnik
mammoth

Old Norse
sky
skull
skate
ski (Norwegian)

Dutch
boss

Spanish
embargo
sombrero
mosquito
canary
chocolate
corral

German
kindergarten
frankfurter
poodle
blitz

Arabic
coffee
bazaar
ghoul

South Pacific
taboo

Greek
theatre
alphabet
sherbet
algebra
almanac
hoi polloi

Italian
prima donna
cameo
studio
gondola
alto
soprano
umbrella
influenza
ravioli

Portuguese
veranda(h)

Mexican
cocoa

American Indian
moccasin
succotash
tomahawk

27. Introduce pupils to a simplified and demonstratable history of the English language by asking them to note the type of word and its origin:

Anglo-Saxon—house, woman, man, deer, sheep, ship

Danish and Old Norse—ski, skirt, skill, skin

Old French—pair, pale, propinquity, sacred, surplice

Anglo-Saxon words to which a French *u* has been added to *g*—guard, guilt, guess, tongue

Latin and Greek—education, equal, universal, university, drama, hysterical, philosopher

Later borrowings:

Hungarian	goulash
Japanese	kimono
Sanskrit	crimson
Turkish	angora
Persian	shawl

Words created from Latin and Greek stems—telephone, electricity, astronaut, isotope, atom

Follow-up activities may take the form of pupil research projects in which pupils present words from a specific country, tell the meaning of the word, and explain how it entered the language:

Spanish—matador, bronco, rodeo, vamoose, sombrero
American-Indian—raccoon (or racoon), hominy, maize, wigwam, squaw, tepee, canoe, squash
Arabic—alcohol, algebra, assassin, check, lilac, magazine, safari, sofa, spinach
Polynesian—taboo, tatoo
Scandinavia—ship, sky, yacht, snow, skulk
German-Dutch—spool, deck, spook, sloop
Germanic—Tuesday, Wednesday, Thursday, Friday, Easter
Anglo-Saxon—Saturday, Sunday, Monday
Italian—opera, spaghetti, pizza
Bantu—marimba
French—residence, mansion, sovereign

Have pupils note the connotations of words derived from French and Latin for which we have existing words of Anglo-Saxon origin:

Anglo-Saxon Origin	*French and Latin Origin*
house	residence, mansion
show	signify
help	relieve

dear	precious
hard	difficult
hide	conceal
freeze	congeal
king	sovereign
buy	purchase
pig	pork
cow	beef
calf	veal
sheep	mutton
spit	expectorate

Have pupils explore histories of these words of exotic origin:

potato	dashiki	sari
yam	pueblo	griot
piano	banana	guru

28. Ask pupils to explain expressions such as:

strong as Sampson
sword of Damocles
Mona Lisa smile

29. Have pupils report on how these words originated:

cereal, martial, jovial
talisman
bonbon, zigzag, crisscross, knickerbocker
jeep, dacron, hi-fi

30. Select an abstract word depicting an aspect of human behavior or a quality inherent in character. Build up associative vocabulary through pictures or stick figures on the board. Present in dramatic context the word *clown* and with appropriate gestures, develop the following vocabulary:

buffoon, zany, trickster, jester, ridiculous, ludicrous

31. Prefixes, suffixes, and stems at this level are mainly helpful in building word families and extending meanings through the addition of many prefixes and suffixes to known stems, such as:

port: portable, porter; import, importation, importing, imported; export, exportation, exporting exported; transport,

transportation, transporting, transported; deport, deportation, deporting, deported; report, reporter, reportage, port

Some other stems which lend themselves to this treatment are:

aud, fer, cred, sect, phon, pel, pulse, spec-spect-spic

32. Have pupils trace the meaning shifts in the following words:

Word	*Original Meaning*
amateur	lover
school	leisure
diet	way of living
muscle	little mouse
companion	bread sharer
biceps	two heads
scar	fireplace
jewel	joke, jest, sport
boudoir	room for pouting and sulking
uncouth	unknown, strange
lumber	heavy objects lying around

33. Have pupils examine the nature and meaning of frequently used idioms:

according to Hoyle
at sea
behind the eight ball
between the devil and the deep sea
burn the candle at both ends
burn the midnight oil
by the skin of one's teeth
carry coal to Newcastle
carry the ball
charley horse
chew the fat
a chip on one's shoulder
cock-and-bull story
cool one's heels
crocodile tears
dutch treat
earn one's salt
face the music
feather in one's cap
get out on the wrong side of the bed
grass widow
hand-to-mouth
have a lot on the ball
have a soft spot for
hit the nail on the head
holding the bag
know the ropes
make a clean breast
pay through the nose
play second fiddle
polish off
pull a fast one
pull one's leg
pull strings
pull the wool over someone's eyes
smell a rat
sow one's wild oats

square meal	talk through one's hat
stick to one's guns	talk turkey
straight from the horse's mouth	through the grape vine
straight from the shoulder	tickled to death
strike while the iron is hot	tooth and nail
take with a grain of salt	with flying colors

34. Demonstrate how language changes by asking pupils to bring illustrated advertisements of items formerly called:

satchel	spats	carpet slippers
waistcoat	spectacles	talking machine
parlor	unmentionables	

35. Demonstrate how new vocabulary is constantly being created by asking pupils to trace origins of the following words:

From proper names in literature, art, music, or geographic association

Amazon	Gibson girl	quixotic
bohemian	hamburger	Wagnerian
boloney	Lilliputian	Wagneresque

From combining elements in the language

horselaugh	milksop	roughneck
clodhopper	applesauce	windbag
killjoy	crack-up	greenhorn
tipoff	grapevine	boom-and-bust
shoplifter	gumshoe	rock and roll
		understudy

From telescoping words

smog	brunch	motel
squawk	travelogue	

From initials used in place of words

Wac	Women's Army Corps
Wave	Women's Appointed Volunteer Emergency Service
Radar	Radio detecting and ranging
Loran	Long-range navigation
Core	Congress of Racial Equality

SNCC	(pronounced snik) Student Nonviolent Coordinating Committee
Maser	Microwave amplification by stimulated emission of radiation
Laser	Light radiation amplification by stimulated emission of radiation
Vista	Volunteers in Service to America
Wasp	White Anglo-Saxon Protestant
Fles	Foreign language for elementary schools
CUE	Center for Urban Education
Awol	Absence without leave
Care	Cooperative for American Remittances Everywhere
UNESCO	United Nations Educational Scientific and Cultural Organization

36. Germanic languages have a tendency to compound words to create new expressions. Demonstrate that English has retained its Anglo-Saxon character by showing the progressive stages of the word *teenage* from *teen age* to *teen-age* and finally *teenage*. Have pupils explore the origins and meanings of the following words:

Hyphenated Words	*Hyphenated Words with More Than Two Parts*
A-bomb	brother-in-law
self-control	cat-o-nine-tails
law-abiding (citizen)	coast-to-coast (broadcast)
tight-lipped	dollar-a-year (man)
V-day	hand-to-mouth
vote-getter	happy-go-lucky
young-looking (man)	heart-to-heart
	hide-and-seek
	hit-and-miss
	jack-o'-lantern
	jack-of-all-trades
	lady-in-waiting
	life-and-death (struggle)
	merry-go-around
	mother-of-pearl
	ne'er-do-well
	off-the-record (speech)
	open-and-shut (case)
	out-of-the-way (place)

rough-and-tumble (life)
sixty-four-dollar (question)
stay-at-home
stick-in-the-mud
stick-to-it-ive-ness
three-year-old

37. Have pupils use the thesaurus to discover how its word arrangement differs from that of the dictionary. By assigning descriptions or character sketches, help them to use the thesaurus to achieve precision, vividness, and variety of expression. Encourage discussion of Roget's purposes in having compiled his thesaurus, a job he accomplished after his retirement at age seventy. Ask pupils to compare the thesaurus with a book of synonyms.

38. Introduce pupils to the *Britannica Yearbook* in the library to bring new word coinages to their attention as living proof that language and vocabulary are "alive" and constantly changing. Have pupils check the meanings of such words as:

discomfort index (D.I.)—a mathematical index used by weathermen based on temperature and humidity

Dutch door—a pull-out folded advertisement in a magazine

hot issue—a stock issue which may rapidly increase in price when sold to the public

modules—short time units used in flexible school programs

weirdie—curious thing or person

For the Senior High School *

Vocabulary activities have been selected so that pupils may examine language objectively to discover language change and language growth. Encourage pupils to discuss their observations of language phenomena.

Words chosen for study should meet the needs of the individual class and should be interrelated with all facets of the English language arts.

Note:
While word building through prefixes, suffixes and stems is placed at the end of the chapter, teachers may apportion the items to specific grade

*See also Enrichment Activities for All Grade Levels, p. 181.

levels according to the needs of the pupils. Pretests may also be used. Opportunities to teach word building through word parts exist throughout the language arts program, and such occasions should be seized when they arise.

1. Initiate pupils into language thinking by asking them to report on etymological changes in the following words:

   board, silly, nice
   a, the, with, if, of, and, but

   Then pose this question: Which words seem to have changed the least since early Anglo-Saxon times? (Noun markers, conjunctions, prepositions or function words.) Ask for volunteers to report on the early history of English to find out how the Anglo-Saxon skeletal frame has been able to hold a variegated assortment of words, mostly of French and Latin origin.

2. Initiate pupils into the etymology of words to gain insights into the ancestry and historical development of language. Have them find the origins of the names of the days of the week and the names of the months. Discuss the relationship of Monday—moon day—to the words used in other languages for this day, viz., lundi, lunedi, lunes, Montag. Continue with the other days of the week, such as Tuesday, named after Tiwes, a Teutonic god, a brother of Thor. Show how Tuesday is related to *Mardi–Martedí–Martes* from Mars, the god of war. Have pupils guess the reasons the days are named after the gods, the sun, or the moon. Have the class research the etymologies of the months of the year:

   January—Janus, two faces, gatekeeper between the old year and the new

   February—named for a Roman holiday, a feast of purification, followed in Christian times by Lent

   March—Mars, the god of War

   April—possibly from Aphrodite, the Greek goddess of love

   May—Maia, a goddess of spring associated with Vulcan

   June—Juno, queen of the gods and goddess of marriage

   July—Julius Caesar who inserted this month into the calendar

August—Augustus Caesar, who succeeded Julius, became Emperor of Rome, and inserted this month into the calendar

September to December—number prefixes from 7 to 10

Ask pupils what we learn about the Anglo-Saxons from such data. As a follow-up, have pupils delve into the etymologies of their own names, e.g.,

Schwartzkopf—dark-haired	Piscator—fisherman
Berger—city dweller	Robinson—son of Robin

Pupils may also discuss international variants of first names to get some idea of how regional pronunciations resulted in dialectal differences or in separate tongues as in the case of French, Italian, Spanish, Portuguese, and Roumanian:

John, Sean, Ian, Ivan, Johanne, Jon, Juan, Giovanni, João, Jean
Peter, Pierre, Pedro, Pietro, Piotyr

3. Demonstrate how a root word may undergo changes in form and meaning, as well as perform different syntactical functions as a result of the addition of different suffixes. Ask pupils to show how the following words are related:

act, action, active, actively, acts, acting, acted, actor, activate, deactivate, reactivate, react, reaction, reactor

Ask pupils to explain the different syntactical functions of such words in sentences:

She is just putting on an *act*.
We will take *action* against criminals.
She is an *active* member of the club.
My uncle is *actively* interested in local politics.
He is going to *act* in the school play.
(He *acted* in the school play.)
(He *is acting* in the school play.)

4. In introducing discussion topics, inject new vocabulary in a context that will help pupils discern the word meaning:

Many teachers still think that slacks are *incongruous* female attire in the high school.

If your family gives you *carte blanche* in financial matters, you have to avoid excessive spending to maintain the privilege.

Those who get to bed too late begin to take on the *cadaverous* look of the departed.

After the Awards Assembly one parent checked with the principal to be sure his *laudatory* words were about her son.

5. A weekly classroom posting, in a conspicuous place, of a limited number of words encountered in literature encourages pupils to use new vocabulary in their oral and written work. A short review quiz at the end of the week provides helpful reinforcement.

6. Word-snapshots of story characters or fellow pupils are good ways to stimulate the use of new vocabulary. (Teachers may request that portraits be unidentified.) Pupils may accumulate a cluster of words for vivid description. Suggested starter words follow:

   burly, ruddy, sanguine
   prim, stiff-necked, inflexible
   swarthy, tawny, dark-skinned
   punctual, conscientious, meticulous
   tactful, diplomatic, suave
   vivacious, energetic, vigorous
   detached, disinterested, impartial
   saturnine, morose, glum

   or

   militarist, warmonger—pacifist, humanitarian activist
   optimist, pollyanna—pessimist, wet blanket
   rebel, iconoclast—conformist, conservative
   participant, member—spectator, onlooker, observer

7. Shades of meaning may be explored by placing a related group of words on the board and then applying each to as many school situations as possible:

   clamorous, strident, boisterous, vociferous
   hostile, defiant, rebellious, anarchistic
   enjoyable, amusing, convivial, propitious
   generous, munificent, bountiful, philanthropic
   disorderly, chaotic, disrupted, disorganized

8. Pupils may tell stories to illustrate certain abstract words or find suitable pictures demonstrating their meaning, such as a picture of a surgeon at work to illustrate *dexterity*, a policeman reproving a small boy to illustrate *admonish–admonishing*, a meeting in session to illustrate *convocation*,—to tell a story to clarify the meaning of such words as *irony*, *retribution*, *jubilation*

9. Games enliven vocabulary learning. The habit of doing a daily crossword puzzle may be encouraged by having pupils contribute unusual words to a class Word Bank. Other games such as the following may be used:

   a. Translating the titles of familiar literary works, song or movie titles, viz, *Titans in the Terra Firma* for *Giants in the Earth* or *Conflagration Subsequently* for *The Fire Next Time*.

   b. Asking pupils to supply a constellation of words for one supplied by a classmate:

      I am *perplexed* because of
      a *perplexing* problem.
      the *perplexity* of world affairs.

      I *suspect* his motives because of
      his *suspicious* actions.
      his association with the other *suspect* in the case.
      his *unsuspecting* mannerisms which do not seem genuine.
      his insistence on *suspecting* everyone in the room.

      He likes to puzzle us with *obscure* ideas

      that leave us in *obscurity*.
      that *obscure* the point of the discussion.
      and be an *obscurant*.
      and continually practice *obscurantism*.
      that leave the issues *obscured*.

      Pupils may be given time to hunt for suitable words in the dictionary or to complete the constellations indicated by a representative word list on the board. Interchange should be oral to insure suitable use in context.

      Other words which lend themselves to this game are:

      doctrine—doctrinaire—doctrinal—doctrinarian
      conspirator—conspiracy—conspired—conspiring

congruence—congruent—congruity—congruous—
congruently—congruency
mediation—mediate—mediating—mediated—mediative
perception—perceive—perceptible—perceptive—
perceptual—perceptivity—perceptibleness

c. Have pupils supply a brief dialogue orally to enable the class to guess the kind of person portrayed:

taciturn	saturnine
garrulous	aggressive
laconic	rambunctious

10. Dramatize the changes that have come about in word meanings by showing the class a picture of St. Paul's Cathedral in London, and then telling them that George I told the architect, Christopher Wren, with great admiration in his voice, that the church was *amusing*, *awful*, and *artificial*. What he meant was that it was *amazing*, *awe inspiring*, and *artistic*. Other changes in meaning may be dramatized by reproducing for pupils the writings of past centuries. (Have them check meanings in the dictionary.) Use such sentences as the following:

The horseman bedecked in a gorgeous *diaper* fell into the *dimple* when his horse tripped.

Ask students to place the following words in suitable contexts to bring out earlier meanings:

(Elevation or melioration): steward, marshal, knight, enthusiasm, chamberlain, minister, governor, constable, angel, martyr, paradise, pretty, nice

(Degradation or pejoration): churl, villain, boor, stench, hussy, silly, naughty, jewel, sinister

(Transfer by metaphor or social change): priest, pastor, coach

(Specialization from generalization): starve, meat

(Generalization from specialization): butcher, scene, board

(Euphemisms): rotisserie from spit

11. Introduce new words in evaluating compositions. Some of the following are applicable to various aspects of writing:

euphemistic cliché

redundant	non sequitur
epigrammatic	persiflage
trenchant	bombastic
trite	ethereal
pragmatic	derivative

12. Interest pupils in the manner in which language grows.* Ask pupils to trace the following words (in unabridged dictionaries) which grew by these methods:

- Agglutination or compounding: cupboard, windshield, airplane, railroad, bridesmaid, salesclerk, blackbird, shortcake, lightweight, threadbare, airtight, outlaw, underdog
- Disguised compounds: answer (and swear)
- Sound symbolism: over four hundred words beginning with sn pertaining to the nose and its activities, e.g., snout, sniff, sneeze, snicker, snivel (identify others in literature and television commercials)
- Shift of stress with change in function and meaning: ref'-use from refuse' (others: ally, entrance, incense, invalid, object, present)
- Reduplication: hocus-pocus, hodgepodge
- Cognates: Kamerad (German)—comrade (English)
- Doublets, depending on the period in which words entered the language, particularly from French and Latin:

of	off
royal	regal
calumny	challenge
cap	cape cope
chaplet	chaperon chapel chaplain
chart	card charter cartel carton cartoon cartouche cartridge
capital	chief chef
gentile	gentle genteel
minister	monastery
frail	fragile
annoy	ennui
warrant	guarantee

*Review the multiple meanings of words. See page 149 of Suggested Activities for Intermediate and Junior High Schools.

poesy	posy
courtesy	curtsy
taint	tint
feeble	foible
faith	fidelity
gentle	jaunty
reward	regard
dike	ditch
fancy	phantasy
tinge	tincture
dignity	dainty
guest	host
shirt	skirt
guardian	warden
domaine	dominion
tavern	tabernacle
arch	arc
chase	catch
human	humane
molar	molest emolument
through	thorough
lucid	luminous
pansy	pensive

Words derived from Biblical, mythological, lengendary, historical, and artistic references, as well as from the names of personalities, real or fictitious:

Biblical:	judgment of Solomon, trials of Job
Mythological:	Achille's heel, clean the Augean stables, be a Cassandra, a sop to Cerberus, the labor of Hercules, under his aegis (shield of Jupiter), his Nemesis, Pandora's box, between Scylla and Charybdis, colossal, siren, tantalize, vulcanize, atlas, mercurial, an Adonis
Legendary:	Johnny Appleseed, the Song of Roland
Historical:	Academic (Plato's academy), be like Caesar's wife, a Pyrrhic victo-

175

	ry, solecism, sword of Damocles
Artistic:	Mona Lisa smile
From names:	bowdlerize, chauvinism, galvanize, gargantuan, maudlin, mausoleum, maverick, robot, sadistic, thespian

- Foreign expressions borrowed and used intact:

a. The scientists were not certain that the eggs were *bona fide* specimens of the dinosaur family.

b. *De facto* segregation of the schools is a problem in the northern cities.

c. Few are satisfied when the plot is unraveled by a *deus ex machina*, such as the sudden and unexplained appearance of a lost, rich father.

d. Most people are prone to accept the *status quo* rather than attempt to make changes in an established system.

e. *A sine qua non* in any man's wardrobe is an appropriate necktie.

f. He was *persona non grata* after his report on the Russian elections.

g. After the hazardous flight, they were glad to get down to *terra firma*.

h. Picasso is still considered the *ne plus ultra* of contemporary art.

i. The majority wanted a coordinated policy instead of an *ad hoc* commission of inquiry.

j. His resignation was the *coup de grâce* that terminated any hopes for reform.

k. Since the meeting was devoted to the task of getting better housing, the closing speech on the need for macadam roads seemed like a *non sequitur*.

l. Without some *esprit de corps* a club can fall apart.

m. Bronze was at one time the metal *par excellence* of the most advanced nation.

n. The Israelis must constantly be on the *qui vive* against border attacks.

o. The book was a *potpourri* of his many observations, experiences, reflections, and exploits culled from his travels.

p. Most of us want to be *au courant* of the latest happenings.

q. Mentioning the party to which she had forgotten to invite him, she realized she had committed a terrible *faux pas*.

r. His appalling lack of *savoir faire* made it difficult for him to maintain satisfactory personal relationships.

s. In this age of the common man, one no longer associates *noblesse oblige* with the accident of high birth.

t. The Nazis claimed world conquest was necessary to provide *lebensraum* for the German people.

u. The seance was enlivened by the noisy manifestations of the *poltergeist*.

v. The male adolescent's right to wear long hair became a *cause celèbre* at many high schools.

w. Since he was ambitious, the moment he found out that his job was a *cul-de-sac*, he sought a new one.

x. The *agent provocateur* is instrumental in changing the course of many international events through his hidden activities.

y. "*Eureka,*" exclaimed Archimedes on discovering a method to determine the purity of gold.

z. Most bloodless revolutions are accomplished through a *coup d'état* and behind- the-scenes manipulation of *hoi polloi*.

- American counterparts of British English:

American	*British*
hood	bonnet
elevator	lift
pharmacist	chemist
ran for Congress	stand for Parliament
fender	wing
truck	lorry

- Words introduced by the colonists to describe the new landscape of America:

barrens	clearing
bluff	hollow
bottom land	neck
bottoms	underbrush
branch	watergap

- From American Indian languages:

catawba	possum
chautauqua	pow-wow
chipmunk	sequoia
hominy	skunk
hooch	squash
moccasin	squaw
moose	succotash
muskrat	Tammany
papoose	tepee
pecan	toboggan
persimmon	tomahawk
podunk	totem
poke	wigwam
pone	woodchuck
porgy	

13. Have pupils record cafeteria conversation. Have them compile a dictionary of slang terms (with definitions) for teachers and parents. Expressions may include:

I'm on ice—I'm in trouble.

Gold is my color—I want payment.

I'm rising on the wings of power—I just got hold of a pocketful of money.

They tried to unzip the teacher—They tried to make the teacher back down.

He copped out of school when he got hung up on speed—He left school when he became addicted to methedrine.

Discuss the difference between slang and colloquial speech. Include such words as *bonehead, bootleg, flophouse, pushover, shyster,*

hokum, square, fink, jive, skiddoo, whoopee, go-getter, blast, breeze, egghead, chick, snap, pig.

14. Though mistaken identities may be amusing, they often serve as indicators of lack of educational background.

The (*basilisk, basilica*) started running all over the room.

(*Beside, besides*) his kisses were his long love letters, which attempted to prove his lasting affection.

The Earl of Kildare was so (*ingenuous, ingenious*) that he explained that he would not have burned the church, if he had not thought the bishop was in it.

The government is on the lookout for any (*venal, venial*) arrangements with its employees.

She arranged for a thorough housecleaning (*biennially, biannually*).

He did not like the report of the (*censor, censure*).

The teacher tries to (*amend, emend*) the pupils' compositions.

15. Pupils may enjoy using vocabulary mastered to make up titles for humorous skits such as: *Paragon's* Efforts to Recover Vera *Voluptuous's* Dictionary *Purloined* by the *Pusillanimous* Kid.

or

Pupils may simulate commercials to use acquired vocabulary.

Do you suffer from a *paucity* of *felicitous* words?

Would you like to be considered an *erudite* person?

Try S & S cigarettes—*noisome* and *scroggy*, guaranteed to cause *debilitation* and *malignancy* within a week.

Try the latest *panacea*—Marilyn's *Mitigating Mollifers*—incredibly salubrious to *mollify cantankerous* persons.

16. Have pupils play amateur psychiatrist and deliver amusing talks about bogus patients by describing the symptoms of the following cases:

Phobias and manias: *astrophobia* (fear of lightning), *pyromania* (passion for fire), *kleptomania* (passion for theft)

Feelings: *nostalgia, frustration, loathing*

17. Allow pupils time to prepare short skits to portray words indicating specific human characteristics. The oral skits may subsequently be developed into written playlets and acted out. Such words as the following may be used:

loquacious	diffident	sanguine
gullible	desultory	affable
suave	plebian (plebeian)	dogmatic
pompous	obsequious	subversive
perfunctory	caustic	malinger
punctilious	opinionated	jingoist
braggadocio	sadistic	esthetic
ostentatious	masochistic	smug
gregarious	saturnine	vapid
effervescent	truculent	maudlin

18. Demonstrate that the English-speaking peoples have always borrowed freely from others. New or preferred experiences are reflected in new vocabulary additions to the language. Ask pupils to name areas of our living in which we have adopted foreign customs or styles of doing things such as French cookery, Italian opera, Spanish ranches and rodeos. Pupils may first discuss foreign influences on our living and bring photographs illustrative of such influences. Have pupils contribute such words and list them on the board. Set up groups to find out through research *when* and *why* words of a particular nation entered our language. Pupils may contribute words such as these originating from the following languages:

Latin	versus, agenda, fraternity, mania, veto, replica, caliber, influx, stamina, stadium
Greek	metropolis, phenomenon, cinema, drama, electron, oasis, parenthesis, plasma, logic, cosmic, protein, chronic, criterion
French	à la carte, à la mode, rendezvous, souvenir, intrigue, prestige, debris, foyer, lingerie, mirage, cliché, musicale, cuisine, chic, chef, fiancé, de luxe, bouquet, debutante, coupon, theatre or theater
American Indian	Mississippi, Missouri, Niagara, Ohio, Saratoga, Texas, Arizona

Italian	piano, sonnet, piccolo, trio, aria, stanza, viola, alto, allegro, finale, violin, soprano, cameo, studio, gondola, influenza, malaria, volcano, grotto
Spanish	rodeo, bronco, sombrero, pueblo, patio, matador, armada, alligator, cargo, cork, indigo, tornado, vanilla
German	kindergarten, waltz, pumpernickel, pretzel, sauerkraut, nickel, zinc, veneer, quartz
Dutch	yacht, cruise, buoy, schooner, skipper, smuggle, dock, stove, skate
Scandinavian	ski, skull, sky, skirt, saga, axle, viking, geyser, smorgasbord
Hebrew	amen, cherub, Sabbath, messiah, hallelujah, Satan, rabbi

19. As a follow-up to item 18, pupils may then find out how slang is often rehabilitated and incorporated into the vocabulary of the language. Pupils may trace the origins of such words as:

    jaywalker, dust bowl, forty-niner, cowboy, corncob, blue laws, G-man, ghost writer, double-header, chain store, gangster, teamster, chewing gum, dinette, cocktail, king-size, coeducation, tuxedo, skyscraper, seeing-eye dog

20. To demonstrate the proliferation of vocabulary within closed groups, have two students talk about baseball in front of the class and use such words as *fielding* and *double play*. Pupils may then elect some specialized professional group they wish to find out about, identify the "private language" of the group, and find out why this occurs. Such words as the following may be contributed:

    COURTROOM LANGUAGE

accessory	indictment	nullify
affidavit	injunction	plaintiff
allegation	inquest	recidivism
arraign	judgment	statute
deposition	jurisdiction	tort
duress	libel	warrant
felony	malfeasance	
homicide	misdemeanor	

Real Property and Wills

administrator (trix)
annuity
appurtenance
assignment
bequeath
codicil
domicile
executor (trix)
foreclose
legacy
mortgage
release
residuary

Medical Terms

acute
anesthetic
anodyne
antibiotic
benign
cathartic
chronic
diagnosis
diathermy
electrocardiogram
emetic
emollient
opiate
malignant
congenital
contusion
geriatrics
incipient
obese
prognosis
puberty

Types of Doctors

allergist
cardiologist
dermatologist
exodontist
gastroenterologist
gynecologist
neurologist
obstetrician
oculist
optometrist
ophthalmologist
orthodontist
orthopedist
pediatrician
pedodontist
periodontist
psychiatrist
psychologist
neuropsychiatrist
surgeon

Sciences

biology
cartography
ecology
embryology
entomology
gerontology
oceanography
pathology
physiology
taxonomy
zoology

Space Age

aeronautics
apogee
launching pad
meteorologist
missile
orbit
perigee
retrorocket
supersonic
telemeter

Meteorology

isobar
cyclone
stratus

isotherm
connection
cumulus
tornado
hurricane
typhoon
stratosphere
troposphere
ionosphere

Physics

calorie
cyclotron
decibel
electron
mass
micron
pyrometer
radioisotope
rectifier
transformer
transistor

Chemistry

carbohydrates
catalysis
compound
condensation
element
fermentation
molecule
proteins
reduction
valence

Biology

anoxia
cretinism
habitat
hormones
metabolism
mutant
symbiosis
tropism
virus
vivisection

Measuring Devices

altimeter
anemometer
barometer
clinometer
hydrograph
radar
radiosonde
seismograph
sextant
theodolite
thermograph

The Arts

Music

a capella
accoustics
aria
cadence
coda
dissonance
ensemble
impresario
improvise
libretto
maestro
medley
musicale
oratorio
recitative
repertory
virtuoso

Drama

dénouement
deus ex machina
interlude
mise en scène
scenario
script

dialogue	monologue	soliloquy
dramatis personae	repertoire	Thespian
histrionic		

Literature

allegory	critique	genre
anthology	excerpt	glossary
bibliography	expurgate	plagiarism

Art

armature	glaze	mobile
cartoon (for painting)	gouache	tempera
engraving	lithography	woodcut
etching		

21. Dramatize the differences in vocabulary which grew up in the separate communities of the United States by displaying a picture of household articles and by identifying them in words of other American dialects, such as:

a spider—a frying pan
a bird's nest—apple cobbler
counterpane–counterpin–coverlet–coverlid for bedspread

Other word differences:

flitters, fritters, battercakes, flannel cakes, griddle cakes, flap jacks, wheat cakes, slapjacks, hot cakes, pancakes

bayou, bay, slough, swale, marsh, swamp, seep, poke, paper sack, bag

a dog trot—porch
a toad strangler—short, heavy rain
hooked Jack—played hooky
to be kilt—tired

Some literary works in which dialect may be examined:

"Mother to Son" by Langston Hughes
"Death of the Hired Man" by Robert Frost
"The Courtin'" by James Russell Lowell
Huckleberry Finn by Samuel Clemens (Mark Twain)

Abe Lincoln Grows Up—from the Lincoln biography of Carl Sandburg
I Remember Mama by John Van Druten

22. Introduce number prefixes through the following words. Have pupils check their origins in the dictionary.

solo	He finally flew *solo* after many hours of instruction.
unique	He is *unique* among men.
monogram	She wore a *monogram* on her blouse.
biped	Man is a *biped*.
dilemma	He wrestled with the *dilemma* of helping his family and devoting himself to his art at the same time.
duplex	In a *duplex* apartment there is usually a stairway connecting the two floors.
trilogy	Some authors conceive of a three-part work as a *trilogy* with related but separate plots.
triumvirate	The original *triumvirate* at the beginning of Caesar's government soon was reduced to one after the death of Pompey and Crassus.
quadrant	A *quadrant* may be one fourth of a circle.
tetragram	Words such as *tire, fire, mire* are *tetragrams*.
quintuplets	The mother of *quintuplets* must be sure to have five of everything.
Pentateuch	The *Pentateuch* consists of the first five books of the Old Testament.
sexagenarian	A *sexagenarian* has lived six decades.
hexameter	The opening lines of the *Iliad* are written in *hexameter*.
heptagon	A *heptagon* has seven sides.
septet	The *septet* was composed of four boys and three girls.
octave	Because of his tenor voice, they transposed the song up an *octave*.

novena	A *novena* consists of a nine-day devotion.
ennead	In polytheistic religions one may sometimes find an *ennead*, or group of nine gods.
decimal	She moved the *decimal* point and changed one-tenth to one-hundreth.
century	We are living in the twentieth *century*.
hectograph	If you do not have to make more than one hundred copies, you can use a *hectograph* machine.
millionaire	Rockefeller is undoubtedly a *millionaire*.
kilometer	*A kilometer*, one thousand meters, is five-eighths of a mile.
multilingual	Many Swiss nationals are *multilingual* because of the nature of their country.
polygamous	Among the Arabs, a *polygamous* husband may have as many as one hundred wives.
sesquicentennial	The *sesquicentennial* celebration was observed far and wide.

Once pupils become familiar with the number prefixes, encourage them to collect examples gathered from listening activities and reading.

23. Prefixes and stems do not automatically unlock word meanings, but are helpful in identifying words related in meaning, viz, *cred*ibility, *credo*, in*cred*ulous, dis*cred*it, in*cred*ible, *creed*.

Therefore, by learning groups of related words whose meanings become modified by the addition of prefixes and suffixes, pupils can gain mastery over the meaning of cluster of words, instead of studying them as isolated elements of language.

Suffixes are related to the grammar of the language and help pupils understand the function of a word in a sentence.

An extensive list of prefixes, suffixes, and stems may be found in Enrichment Activities for All Grade Levels.

ENRICHMENT ACTIVITIES FOR ALL GRADE LEVELS

1. Have pupils explore interesting aspects of words through outside reading. Pupils may then share their findings with their classmates through panels set up to highlight some feature of word origin or word building. (These activities may be repeated at all grade levels.)

   Books recommended for supplementary reading follow:

Author	*Title*
Alexander, Arthur	The Magic of Words
Azimov, Isaac	Words from the Myths
Epstein, Sam and Beryl	My First Book of Words
Ernest, Margaret	Words
Funk, Charles and Charles E., Jr.	Horsefeathers and Other Curious Words
Laird, Helene and Charlton	Tree of Language
Lambert, Eloise	Our Language
Lewis, Norman	The New Roget's Thesaurus
Mathews, Mitford	American Words
Pei, Mario	All About Language
Sage, Michael	Words Inside Words
Waller, Leslie	Our American Language
Webster	Dictionary of Synonyms

2. Have pupils create individual crossword puzzles and acrostics for submission to school or professional publications. Hold contests for the best puzzles.

3. Arrange panels of experts for word presentation.

4. Ask pupils to research old documents and manuscripts in the central branch of the public library and plan to exhibit copies of selected excerpts indicative of the style and language of the period.

5. When presenting literature of the Anglo-Saxon and Norman medieval periods, provide the original as well as the modern translation so that pupils may discover for themselves the dynamic nature of vocabulary.

6. Have pupils gain familiarity with prefixes, suffixes, and roots.

Affixes and Roots

Although familiarity with affixes and roots does not insure ability to unlock word meanings, such knowledge adds to a pupil's vocabulary power by:

Helping to establish relationships among words (word families)

Showing how words may be modified for use in other structural functions

Indicating the source of word origin

Helping to understand new word coinages

Providing an auxiliary aid to word meaning in addition to context

Casting light on the nature of words derived from Greek and Latin

The study of affixes and word roots is an ongoing activity, which may be interrelated with spelling. Pretests at the beginning of each term will help determine the pupil's skill in this area.

The following activities may be used to generate interest and promote learning:

1. Present words with the same prefix but with different root words and stems. Have pupils find the meaning of the prefix. Use such words as:

   *a*moral *a*typical *a*social *a*theist

   *anti*war *anti*defamation *anti*septic

   *sub*way *sub*normal *sub*human *sub*terranean

2. Present lists of scrambled words and ask pupils to group together those in the same family.

3. Set up word games where quickness counts in modifying the meaning of stems or root words by changing prefixes, suffixes, or by removing prefixes. A variation of the game would be one in which pupils substitute stems that may also be used with the same affixes.

4. For short warm-up activities before the beginning of each period, select a word that may be connected with the lesson. Ask a reliable pupil to copy it in a sentence on the board. Such sentences may also be used to introduce the lesson, as in the following examples:

Explain the word *antecedent* in the following statement and show how it relates to the first part of *The Pearl*.

What are the *antecedent* happenings in this novel that cause the pearl to have such an effect on Kino and Juana?

or

To some, the *circumspection* displayed by Polonius is interpreted as further evidence of the generation gap that will always exist between parents and their children. What is your reaction?

5. Post a word on the back bulletin board and run a weekly contest. The winners are those who find the largest number of words that are related through their stems. Use words like *convocation, concession, affluence*. A committee of able pupils may select winners, duplicate their papers for the rest of the class, and credit points for a final prize at the end of the term.

6. Allow pupils time to find words created from Latin and Greek word parts to designate new inventions or social activities.

7. Using the Oxford English Dictionary in the library, have pupils present short, interesting talks on their findings about words having *er* or *or* suffixes, such as loiter*er*, explor*er*, mediat*or*.

8. Have pupils record in their notebooks words in current news or magazine articles formed from Greek and Latin word parts. Provide a sharing period in a lesson devoted to the kind of writing observed in newspapers and magazines.

9. Appeal to the fantasy of pupils and have them create names using Greek and Latin word parts to designate unusual natural phenomena and events on a strange planet.

10. Have pupils trace the time of entry of words formed from Greek and Latin affixes and stems. Such research may be correlated with readings on the Renaissance. (See pages 183-185 for listings of affixes and stems.)

AFFIXES AND STEMS

Prefixes

LATIN ORIGIN

*ab*rupt, *ab*dicate, *ab*duct
*ad*here, *ad*verse, *at*tract*

*ante*cedent, *ante*date, *ante*rior
*circum*locution, *circum*navigate, *circum*vent
*col*late, *coo*perate, *con*duct, *cor*relate*
*counter*act, *counter*balance
*de*scend, *de*throne
*dis*array, *dis*perse, *dis*tract
*e*gress, *e*ject, *e*xit, *e*xpel, *e*xtract
*extra*curricular, *extra*ordinary
*in*active, *in*ertia, *in*sane, *ir*regular
*in*fer, *im*pale, *in*vert
*inter*fere, *inter*rupt, *inter*sperse
*intra*cortical, *intra*mural, *intra*neural
*intro*duce, *intro*spection
*mal*function, *mal*nutrition
*mis*fire, *mis*trust
*non*conductor, *non*pareil, *non*violent
*ob*jection, *ob*struct, *op*press
*per*ceptive, *per*colate, *per*meate
*poste*rity, *post*graduate, *post*pone
*pre*meditated, *pre*monition, *pre*pare
*proc*livity, *pro*logue, *pro*pose
*re*cur, *re*port, *re*tort
*retro*active, *retro*gress, *retro*spect
*se*cede, *se*clude, *se*lect
*sub*human, *sup*port, *sub*way
*trans*mit, *trans*plant, *trans*verse
*un*common, *un*cover, *un*hinge

Greek Origin

*a*moral, *a*narchist, *a*nomaly, *a*theist
*amphi*bian, *amphi*theater, *amphi*thyron
*anti*dote, *anti*septic, *anti*war
*apo*gee, *apo*logy, *apo*state
*auto*matic, *auto*maton, *auto*mobile
*cata*pult, *cata*strophe, *cata*tonic
*dia*gonal, *dia*gnosis, *dia*tribe
*epi*taph, *epi*thet, *epi*gram
*eu*logy, *eu*phemism, *eu*phoria
*pan*acea, *pan*theistic, *pan*demonium
*para*graph, *para*llel, *para*phrase
*peri*gee, *peri*scope, *peri*patetic

*pro*ject, *pro*pel, *pro*tagonist
*syl*labus, *sym*metry, *sym*phony, *syn*thesis*
*tech*nical, *tech*nological, *tech*nique

Latin Origin	Greek Origin
*uni*form, *uni*lateral, *uni*verse	*mono*logue, *mono*theism, *mono*cellular
*du*al, *du*et, *du*alism, *di*syllable	
*bi*sect, *bi*labial, *bi*lingual	
*tri*pod, *tri*ple, *tri*plet	
*quad*ruple, *quar*tet, *quar*ter	*tetra*meter, *tetra*logy
*quint*et, *quint*uplets, *quint*uplicate	*pent*ameter, *pent*agon, *pent*acle
*sex*ameter, *sex*agenarian	*hex*ameter, *hex*agram
*sept*isyllabic, *Sept*ember	*hept*ameter, *hept*agon
*octa*gonal, *octo*syllabic, *octo*genarian	
*non*agenarian, *Nov*ember	
*dec*ade, *dec*imal, *Dec*ember	
*cent*ury, *cent*	*hecto*meter, *hecto*gram, *hecto*graph
*millen*ium, *millen*ary	*kilo*cycle, *kilo*gram, *kilo*meter
*equi*distant, *equi*lateral	
*demi*god, *demi*tasse, *demi*tint	*hemi*sphere, *hemi*stich
*semi*annual, *semi*circle	
*multi*graph, *multi*lingual, *multi*millionaire	*poly*gamy, *poly*glot
	*hyper*acidity, *hyper*sensitive, *hyper*trophy
	*hypo*thesis, *hypo*chondria, *hypo*cellular
*ultra*marine, *ultra*violet, ne plus *ultra*	

Roots and Stems

Word	Use in Context
aud	An *audition* in an *auditorium* must be *audible*. Other words: *auditory*, *audibility*, *auditor*, *audit*
aque	*Aqueous* matter growing in *aquariums* is often slimy. Other words: *aquaplane*, *aquacade*, *aquatic*

*B, d, n, p sounds are unstable and chameleonlike.

ceed-cede-cess	They *proceeded* to *secede* from the organization in the hope that their *secession* would gain their ends. Other words: *concession, recede, exceeded, procession*
cid-cis	Once he had *decided* to let the surgeon make an *incision* on his *incisors* all further doubts were removed from his mind. Other words: *decision, precision, coincide*
cide	Many classic plays are concerned with *matricide* and *fratricide*, whereas our modern detective stories are involved with *homicide*. Other words: *patricide, homicidal, genocide*
clus-clud	To conclude that the *exclusion* of minorities is a part of our society is to misinterpret the dynamic nature of our democracy. Other words: *occlusion, seclude, exclusive, recluse, preclude*
cours-curr-curs	*Cursive* writing is like a stream whose *current* pursues its *course* at an even pace. Other words: *discourse, discursive, recurrent, concourse*
dict	They could not *predict* that he would become a *dictator* issuing *edicts* every few hours. Other words: *diction, dictaphone*
duce-duct	Adolescents should strive to get the kind of *education* that is *conducive* to well-paying interesting work. Other words: *conductor, ductile, Il Duce*
fact-fect-fict	*Fiction* is reflected truth manufactured by an author's imagination reacting to reality. The *effects* are often startlingly real. Other words: *refectory, ineffective, defective*
fer	She told him to *transfer* at the next stop in order to get to the conference. Other words: *defer, deference, odoriferous*
fid-fide	The Crusaders were *confident* that all unbelievers were *infidels* doomed to lives of *perfidy*. Other words: *diffident, diffidence, fidelity*
flect-flex	It was a terrible *reflection* on the character of kings that the monarch remained *inflexible* despite the

genuflexion of the terrified subject.
Other words: *flexible, inflection, reflex*

flu-flux — *Influences* upon our character are like *fluids* pouring down upon rocks; they gradually affect the shape they take.
Other words: *affluence, confluence, influx, superfluous*

fort — The *fortitude* of one member of a group often *comforts* the other members.
Other words: *fortify, forte*

fract — The old Dutch school master of New Amsterdam bellowed: "Any *infraction* of the rules will result in the *fracture* of someone's arm."
Other words: *fraction, refraction*

fuse — The diffusion of rare perfumes *infused* the room with a *profusion* of *unfamiliar* scents.
Other words: *confusion, effusive, refusal*

gress — To make progress in getting out of a crowded *egress*, one sometimes has to be *aggressive*.
Other words: *digression, regressive, transgression*

jaculat-ject — He ejaculated fiercely: "Never *reject* an already *dejected* person lest you make him truly *abject*."
Other words: *eject, projectile, project*

junc-jug — At the *juncture* of the two towns, the minister united the couple, and the guests wished them *conjugal* bliss.
Other words: *conjunction, conjugate, injunction*

locu-loqu — Formerly, *elocution* lessons attempted to induce every youngster to become *eloquent* at public gatherings.
Other words: *colloquy, loquacious, soliloquy*

logue-logy — In a long *monologue*, the writer delivered a long *eulogy* on the works of his friends and used it as a *prologue* to the introduction of his latest poem.
Other words: *dialogue, zoology*

lumen-lumin — Just as the *luminosity* of the moon *illuminates* the night landscape, a *lucid* discussion helps to clarify the most complicated subject.
Other words: *elucidate, translucent*

merge-merse — In order to *immerse* clothing for a thorough washing,

you must *submerge* it totally.
Other words: *merger, submersion*

mis-miss-mit — He was made to *submit* to a difficult test before he was *dismissed* for his dangerous *mission* during which he was to deliver a secret *missive* to the agent.
Other words: *emmissary, committed, emission*

mort — The *mortality* rate on the highways makes one hope for a gift of *immortality* on holidays.
Other words: *amortization, mortify, mortuary*

mob-mote-move — The *immobility* of his features concealed his *emotion* when he learned of his *demotion* for no apparent *motive*.
Other words: *immovable, motion, motivation, motor*

mute — The *immutable* laws of the country prevented the governor from *commuting* the man's sentence to life imprisonment.
Other words: *mutation, transmute*

nounce-nunci — He *renounced* his ambitions to gain the throne by *denouncing* the principles of absolute monarchy.
Other words: *annunciation, announcer, pronounce*

ped-pede-pod — The speaker refused to address the audience from the *podium* as he stated that it made him feel like a statue on a *pedestal*.
Other words: *biped, chiropodist, impede, podiatry*

pel-pulse — The *repellent* gas *repulsed* the enemy whose *impulsiveness* had driven him into the trap.
Other words: *compel, compulsion, propel, repel*

plac-placa — The physician tried to *placate* the *implacable* patient by prescribing a *placebo*, but the patient still wasn't satisfied.
Other words: *complacent, complaisant, placid*

pot — Although he had great *potential*, he produced little work that merited attention.
Other words: important, potent, potency

pyr — The *pyromaniac* transformed the building into a funeral *pyre*.
Other words: *pyrotechnics, pyrostat*

rog	The lawyer *interrogated* the prisoner for an hour. Other words: *abrogate, derogatory, prerogative*
rupt	The sudden *interruption* of the speaker almost caused a *rupture* in diplomatic relations. Other words: *disrupt, erupt, bankrupt*
sanct	He gave his *sanction* to the project with a *sacrosanct* air of self-approval. Other words: *sanctify, sanctuary, sanctity*
scribe-script	During the middle ages, in the *scriptorium* of every monastery, the *scribes* used to *transcribe* the texts of old *manuscripts* on parchment, which was beautifully painted and decorated with ornate initial letters. Other words: *ascribe, description, prescribe, scripture*
sect	The *sectioning* of our population into distinct economic classes is an outgrowth of the sociologist's *dissection* of society. Other words: *sect, sector, vivisection*
sect-sequ	It seemed of no *consequence* to the boys that the events in the movie were not in *consecutive* order, nor that the *execution* of the villain would occur in a *sequel* to be shown on the following Saturday. Other words: *consequential, persecution*
spec-spect-spic	*The spectators* were amazed at the *conspicuous* appearance of purple in the *spectrum*, which included all the colors of the rainbow. Other words: *circumspection, inspect, spectacle, specter*
stringe-strict	*Stringent* laws *restricting* the activities of individuals failed to improve conduct in the days of the Puritans just as they seem to fail in our time. Other words: *astringent, constrict, stricture*
tain-ten	He felt that it was an injustice to ask him to remain after school in the *detention* room since he had been delayed by the train accident, and his rage was so great he didn't know how he would *contain* it. Other words: *attain, content, detain, retentive, tenet, tenement*
tort-torqu	His face was *distorted* with terror and anguish as made his way through the *tortuous* cavern.

Other words: *extortion, retort, torque, torture*

vene-vent — The *convention* was such a great *event* for the town that the surging crowds in the center required police *intervention*.
Other words: *advent, circumvent, invent, prevent*

verse-vert — Although he had an *aversion* to the Ferris wheel, he foolishly agreed to join the group boarding it but developed such a case of *vertigo* that he had to be removed bodily.
Other words: *advertise, convert, divert, perverse, reverse*

vocat-voke — The *convocation* of the community leaders was assembled to *revoke* the resolution to send all youngsters to *vocational* training camps.
Other words: *evoke, invocation, provocation, provoke*

volu-volve — The idea that the earth *revolved* around the sun *evolved* from the many scientific studies of men dedicated to a search for truth.
Other words: *evolution, voluble, volume*

Note: Other roots omitted from this listing may be included if their inclusion meets the needs of the pupils.

Suffixes

English contains many word families coming from a single root but differentiated syntactically by terminal affixes:

able — Her distorted, *unrecognizable* features bore evidence of her *unconsolable* grief.
Other words: *bearable, disposable, portable, readable*

al — Her late *arrival* and her *refusal* to give testimony were indications of her decision to betray the defendant.
Other words: *betrayal, portrayal*

ance — The *nonchalance* with which he demanded complete *obeisance* from his employees was an indication of his paternalistic attitude.
Other words: *connivance, maintenance*

ant — He testified that the *assailant* struck the *occupant* of

	the car with an *exultant* smile which was unwarranted by the circumstances. Other words: *claimant, savant, self-reliant, valiant*
ary	The *military* sometimes operate in a purely *arbitrary* manner. Other words: *aviary, functionary, mercenary, notary, subsidiary*
ate	The *candidate* did not try to *deviate* from the *sedate* approach used by his predecessor. Other words: *annihilate, collegiate, desolate, intimate, mediate, perpetrate, potentate, terminate*
dom	In every *kingdom* in *Christendom*, a knight showed his *wisdom* by strict obeisance to his lord and by his idealistic service for the defense of womanhood. Other words: *freedom, officialdom*
ence	His total monetary *dependence* on his father led to his *acquiescence* to many paternal demands. Other words: *incipience, iridescence, transience*
ent	It was *evident* that the *insistent superintendent* would call on a *subsequent* occasion. Other words: *dependent, portent, solvent*
ee	The *repartee* between the sergeant and the *draftee* indicated that both were *devotees* of fencing. Other words: *appointee, nominee, trainee*
er	The radio no longer worked, as the man identified as the *loiterer* had walked away with the *transformer* and the *transmitter*. Other words: *abstainer, embezzler, worker*
ess	The *sorceress* transformed the *princess* into a toad. Other words: *poetess, stewardess*
hood	The *neighborhood* arranged for an exhibit of the best essays honoring *Brotherhood* Week. Other Words: *fatherhood, womanhood*
ial	Her *mercurial* temperament resisted the monotony of *menial*, household duties. Other words: *custodial, parochial, testimonial*

19

ible	His *contemptible* act resulted in his expulsion from the club. Other words: *discernible, irresistible, reducible*
ice	The *avarice* he displayed while an *apprentice* in the *service* of the silversmith was disapproved of by his peers but admired by his elders, who were aggressive businessmen interested only in amassing money. Other words: *novice, practice*
ic	His *sporadic* attempts to lead a *nomadic* life in Europe always ended up with his taking a temporary job to pay his debts. Other words: *prosaic, soporific, symphonic*
ify	In an auditorium, you must *amplify* the speaker's voice so that it may be heard everywhere in the audience. Other words: *deify, gratify, nullify, pacify, testify*
ile	Her *infantile* behavior at the age of seventy indicated clearly that she was *senile*. Other words: *ductile, puerile, servile, sterile*
ine	The *serpentine* roadway led him into a *labyrinthine* cavern, which had been known to harbor stray members of the *bovine* family. Other words: *equine, genuine, vulpine, leonine*
(r) ior	The *interior* of the residence was much *inferior* to the *exterior*. Other words: *anterior, posterior, ulterior*
ish	The *peevish* woman with the *fiendish* look destroyed his treasure. Other words: *bookish, greenish, womanish*
ism	*Fanaticism* may take many forms such as *racism* and *Hitlerism*. Other words: *fascism, nazism, plagiarism, pragmatism*
ist	The *therapist* and the *psychiatrist* tried to rid the patient of his imaginary *antagonists*. Other words: *atheist, fascist, plagiarist*
ity	His *agility* as a mountain climber was even more amazing when one considered his *versatility* in being able to write books, play the accordion, and instruct

in foreign languages.
Other words: *fertility, possibility, virility*

ize — They accused him of attempting to *plagiarize* his fellow writer's poem, and while there was insufficient evidence, they decided to *ostracize* the plagiarist.
Other words: *amortize, burglarize, subsidize*

ly — John Alden looked at the *comely* Priscilla and then *adroitly* presented the marriage proposal of Miles Standish in the most *leisurely* manner possible so as to spend as long a time as he could with this *heavenly* maiden.
Other words: *astutely, complacently, defiantly, lively, nicely, warily*

ment — His *resentment* at the director's *curtailment* of production was strongly felt at the meeting.
Other words: *abridgement, amusement, enticement*

ness — The *gruesomeness* of the spectacle increased the *pensiveness* of the leaders, as they weighed the cost of revolution.
Other words: *furtiveness, hopefulness, meekness*

ous-tous — The *tempestuous* heroine was most *solicitous* in making the hero feel at home in what would have been an otherwise very *tedious* afternoon party, a scene which precedes the very *rapturous* ending of the play.
Other words: *analogous, marvelous, sacrilegious, specious*

or — As a hotel *proprietor*, he was an *innovator* in supplying additional services never expected by the clients.
Other words: *incisor, mediator, speculator*

ory — The *factory directory* was such a *commendatory* job that the president of the company made it the subject of a *laudatory* speech at the dinner.

ship — He exhibited his *friendship* and his *sportsmanship* when he left the field free to his former classmate in the gubernatorial election.
Other words: *lordship, partisanship*

sion — The tension of waiting for the *suspension* of hostilities

	was so great that for *diversion* they decided to play cards. Other words: *depression, obsession*
tion	The *coalition* government hoped to win the struggle for the *liberation* of their country. Other words: *abolition, mediation, sedition*
ty	The knight took an oath of *fealty* to his lord, who was most certain that the *loyalty* of the young man could not be questioned. Other words: *liberty, novelty*
y-cy-ry	The *constancy* of their support during the *bankruptcy* proceedings and the *sympathy* of his many friends gave him the courage to go through the difficult period. Other words: *complacency, consistency, irony, rivalry*

WORD LIST COLLECTED FROM TEENAGERS

rap black	I'm together
draw the dozens	be tuned in
be up tight	lay it on me
be turned off	dig yourself
be turned on	dig it
cop out	groovy
get with it	don't give me that jibe (or jive)
where it's at	let's split
a happening	buzz off
the scene	get a buzz
make the scene	the fuzz (police)
make out	faking it
cool it	stash the hash (put away hashish)
blow your cool	take an up (take an amphetamine pill)
hit me with it	take a down (take a barbiturate)
a put on	to mainline (shoot heroin)
your own bag	skin popping

Note:
Allowing pupils to compile a dictionary of such terms as those listed above helps them to understand the nature of language and the reasons groups create private vocabularies.

209

TEACHER REFERENCES

ANDERSON, WALLACE L., and NORMAN C. STAGEBERT, ED. *Introductory Readings in Language*. New York: Holt, Rinehart, and Winston, 1962.

AUSUBEL, DAVID P. "The Use of Advance Organizers in the Learning and Retention of Meaningful Verbal Material," *Journal of Educational Psychology*, LI (October 1960), 167-272.

BRYANT, MARGARET. *Modern English and Its Heritage*, 2d ed. New York: Macmillan, 1962.

DAVIS, CHARLES REXFORD. *Vocabulary Building*. New York: Dryden, 1958.

DEIGHTON, LEE C. *Vocabulary Development in the Classroom*. New York: Teachers College Press, 1959.

HATCHER, ANNA GRANVILLE. *Modern English Word Formation and Neo-Latin*. Baltimore: John Hopkins Press, 1951.

PYLES, THOMAS. *Words and Ways of American English*. New York: Random, 1952.

REIS, SAMUEL. *The Rise of Words and Their Meanings*. New York: Philosophical Library, 1950.

SHEARD, J.A. *The Words We Use*. New York: Praeger, 1954.

SISTER THERESA. *Vocabulary Building by the Cluster Method*. New York: Doubleday, 1956.

SLEDD, JAMES, and WILMA R. EBBITT, EDS. *Dictionaries and That Dictionary*. Chicago: Scott, Foresman, 1962.

WENTWORTH, HAROLD, and STUART BERG FLEXNER. *Dictionary of American Slang*. New York: Crowell, 1960.

VOCABULARY BUILDERS FOR CLASSROOM USE

CHRIST, HENRY I. *Winning Words*. Boston: Heath, 1948.

GILMARTIN, JOHN G. *Increase Your Vocabulary*. New York: Prentice-Hall, 1957.

JENKINSON, EDWARD B. *What Is Language?–and Other Teachings Units for Grades Seven Through Twelve*. Bloomington: Indiana University Press, 1967.

CHAPTER IV

Spelling

SPELLING POWER

The study of spelling can help pupils gain many significant insights into the nature of language. By gaining familiarity with the system of English orthography, pupils gain power in spelling. They begin to discern the structure of the system devised by scribes and then by printers to represent the spoken language. When interrelated with the history of the language, pupils can identify the causes for irregularities in spelling patternings. (The Hanna study has roughly identified these irregularities as constituting about one fifth of spelling orthography). Spelling froze shortly after 1484, but the pronunciation continued to change. Foreign borrowings were integrated into the language with their foreign spellings, but were anglicized in speech.

The study of language has helped to clarify the relationship of reading and spelling to the spoken language as inverse forms of the same process—decoding and encoding. Spelling and decoding are therefore closely interrelated. The perception of the relationship of sound to phoneme in spelling carries over into the pupil's decoding activities. When pupils meet a new word in reading and succeed in sounding out the syllables, they soon are able to spell the new word without difficulty. Carefully structured activities may help pupils to move more quickly from visual perception in reading, to oral use, and then to the actual spelling of the word in a written sentence. Focusing attention on the regular graphemic patternings of basic sound groupings in longer words helps pupils gain power in spelling other longer words similarly patterned, such as *distribution, contribution, evacuation, pollution, evolution, revolution*.

Spelling ability has been found to correlate closely with a large aural-oral vocabulary. When pupils lack such a vocabulary, they are handicapped in learning how to write, and consequently in learning how to read. In these cases the teacher should take steps to enlarge the pupil's vocabulary (see chapter IV) by encouraging them to watch television and films, listen to varied readings, and take trips to places of interest. In each case the teacher should help pupils identify and develop new concepts, and then reinforce the new vocabulary learnings through systematic oral and written exercises. Regularly patterned words should be studied first, but teachers

should always grasp the opportunity of helping pupils discover the causes of any irregular word patternings.

OBJECTIVES

Clearly defined objectives make possible accurate evaluation of pupils' accomplishment. Teachers may compare results with those obtained previously to ascertain whether interest and improvement are generated through this approach.

- Observing orthography carefully so as to perceive how the sounds of the language are generally represented and to identify regular patternings
- Acquiring the ability to diagnose and correct personal spelling difficulties
- Consciously assimilating the spelling of new words as they are encountered
- Identifying irregular spelling patterns as they appear in orthographical representations of earlier pronunciations or in foreign borrowings
- Accurately observing the structure of American-English orthography and gaining greater analytic power so as to make more correct choices of the graphemic representation of increasingly complicated words
- Gaining increasing understanding of the morphological factors of compounding, affixations, and word families as they affect spelling
- Becoming aware through spelling of the changing nature of pronunciation in the total context of language

METHODOLOGY

Spelling should be interrelated with other language arts activities and should never in itself occupy a full period. It should be part of a listening, speaking, reading, writing, or language study activity. Short tests, retests, or dictations may be given at the beginning of a period on words linked to current learning situations in all areas of the language arts. Proofreading activities should always include spelling. Attention may be given to inflectional endings and affixations during all periods of the language arts and especially in lessons devoted to language structure. Only in cases

of extreme reading difficulty should more extended periods be devoted to spelling, for in those cases it is interconnected with word recognition skills in reading.

Words vital for pupil expression should be introduced and taught directly regardless of their difficulty. Words previously mastered by pupils should be omitted. The teacher may extend the awareness of pupils to new and more difficult words through other media, such as radio, television, movies, plays, as well as through direct teaching.

Spelling is usually an individual concern and pupils vary in their spelling proficiency. Therefore, pupils should keep individual lists of their spelling difficulties, and use spelling lists and dictionaries as a constant reference until they have gained mastery of troublesome words.

The teacher, however, may use graded spelling lists as a guide to minimum pupil achievement.

Teaching Spelling in a Total Language Context

While the selection of words in representative spellers has been based on frequency of use in the first eight grades, increased language awareness has resulted in the addition of the structural and phonetic groupings of words to permit pupils to build inductively generalizations which will increase spelling power.

In reading, pupils learn to sound out words and use phonic clues. Inversely, in spelling, pupils are called upon to supply letters for sounds. They become aware of the phonetic analysis of words and thus gain in their decoding abilities.

Observation of discernible patterns and the historical and environmental causes of irregularities may result in new insights into the sound-symbol relationships in English orthography. Pupils may begin to observe that only very few words are wholly capricious in their spelling, and that these may be irregular only in the representation of one or two phonemes contained in the word. Students may note such "regular" irregularities as *ee* and *ea* for */iy/*, *oa* and *oe for /ow/*, and the use of double consonant letters after vowel letters in their "short" values in the middle of words in such cases as *muff, till, mitt, sitting, hatter, kidded*. There is really only a small hard core of irregularly spelled words, such as *ay* for */iy/* in *quay*; *u* for */i/* in *busy*; *sch* for */s/* in *schism*; *wh* for *h* in who; de*b*t, *p*sychology, and choir.

Pupils may be helped to note the factors in the environment of many words which reduce the number of graphemic options for a given phoneme; viz, when following the /s/ phoneme, the phoneme /f/ is always spelled *ph* rather than *f* as in *sphere*.

Some detailed observations on graphemic representation of the spoken language may be helpful as in the case of *x*, which actually represents two phonemes at a time, namely *gz* and ks.

/sh/ is one of the consonant phonemes which is difficult to spell, especially when it occurs in unaccented syllables.

The final *e* in *have* and *give* does not lengthen the internal vowel phoneme.

The infrequently used graphemic option *aw-e* occurs only in final position and is the spelling of the word *awe*.

The *schwa* in unaccented syllables has many graphemic options. *k* is spelled *c* 73.25% of the time.

c is the second most frequently used graphemic representation of */s/*, and */s/* is used for */z/* 64.32% of the time.

In general, the vowel phonemes present the most difficult spelling problems.

SPELLING DEMONS

The most often mispelled words at each level of instruction are known as spelling demons. It has still not been determined whether or not these words will continue to cause difficulty when students learn to observe the structure of language more objectively and comprehensively. A study of the types of errors made by pupils may reveal many of the underlying causes.

Words of greatest difficulty as indicated by the Iowa Spelling Scale at the eighth-grade level are:

approximately	criticism	existence	inquiries
colonel	cylinder	exquisite	intellectual
commissioner	definitely	foliage	necessarily
conception	duly	immense	operetta
consequences	efficiency	incidentally	ordinarily
controversy	equipped	indefinite	parliament
convenience	esteemed	inevitable	philosophy
cordially	exhibition	invitation	politician

privilege	restaurant	sufficient	thoroughly
prominent	ridiculous	suspicion	undoubtedly
requisition	substantial	temporarily	virtue
			wretched

Words of greatest difficulty at the high school level according to the English Journal (May 1958) are:

absence	capital	different	humorous
accept	captain	disappear	hungry
accidentally	certain	disappoint	immediately
accommodate	changeable	disapprove	independent
acquaintance	chauffeur	disastrous	interested
across	choose	discipline	interesting
advise	clothes	divine	interfere
affect	coarse	doesn't	it's
all right	column	effect	its
already	coming	embarrass	knew
amateur	committee	emphasize	knowledge
analyze	competent	equipped	laboratory
answer	completely	especially	laid
anxious	conceive	exaggerated	leisure
apparatus	conscience	excellent	library
appearance	conscientious	except	loose
appreciate	consistent	experience	lose
Arctic	convenience	extremely	losing
argument	corporation	familiar	magazine
arrangement	course	February	maintenance
athletics	courtesy	finally	marriage
awkward	criticism	foreign	mathematics
beginning	deceive	forty	meant
belief	decided	fourth	minute
believe	definite	freight	mischievous
benefitted	definitely	friend	misspell
brilliant	definition	fundamental	mortgage
Britain	describe	generally	naturally
bureau	description	genius	necessary*
business*	desert	government	nickel
busy	desirable	governor	niece
cafeteria	despair	grammar	ninety
calendar	dessert	guarantee	noticeable
campaign	develop	handsome	nuisance
cancel	development	height	occasion

occurred
occurring
omitted
opinion
opportunity
original
paid
pamphlet
parallel*
parliament
pastime
peculiar
perhaps
permanent
persuade
physician
piece
planned
pleasant
possess
principal
principle
privilege
probably
professor
pronunciation
psychology
quiet
quite
realize
really
receipt
receive*
received
recognize
recommend
recommendation
reference
referred
relieve
religious
repetition
respectfully
restaurant
sandwich
schedule
secretary
seize
separate*
shining
similar
sincerely
sophomore
speech
straight
studying
succeed
success
sufficient
superintendent
surely
surprise
tariff
their
there
they're
thoroughly
to
together
too
tragedy
tried
tries
truly
Tuesday
two
typical
until
usually
valuable
vegetable
weather
Wednesday
whether
whose
woman
writing
written

Words not included in the Iowa Spelling Scale or the English Journal *but found to be a source of difficulty to students in college are:*

achieve
achievement
among
apparent
category
comparative
conscious
control
controlled
controlling
controversy
controversial
intelligence
interpretation
loneliness
perform
performance
personal
personnel
precede
preferred
prejudice
prevalent
probably
professor
profession
pursue
rhythm
sense
surprise
useful
using
varies
various

SPELLING SCOPE AND SEQUENCE

Basis for Word Selection

- Inclusion in *Spelling Words List C*, Board of Education of the City of New York

*These words seem to pose the greatest difficulty.

- Crucial need for a word in a specific situation
- Regular patterning to serve as a model for spelling other words
- Irregularity requiring memorization

GRADE 5

1. Review and mastery of work of previous grades including demons (words of persisting difficulty for pupils in the individual class or school)

2. Minimum requirement: mastery of words covering all of level 4 and the first 200 words from level 5

3. Mastery of words needed in writing: from pupils' written work, from classroom experiences, from reading

4. Mastery of the regular patterns of sound-symbol relationships which may be identified by phonemic or phonetic symbols, such as are indicated in some of the following examples: short a (represented by the symbol /ae/) in b*a*dly, c*a*ndle, p*a*th; long e (represented by the symbol /i/) in d*ea*l, fr*ee*ze, k*ey*; short i (represented by the synbol /I/) in f*i*t, g*i*ft, p*i*n; the diphthong (represented by the symbol /ey/) in c*a*ne, g*a*y, gr*a*pes; the schwa sound in *a*bove, melo*n*, hu*t*

5. Spelling of common prefixes and suffixes such as *in, un, de, ex; tion, ly, ing, ful, or,* or *er* (See *Vocabulary section.*)

6. Common homonyms such as *aunt—ant, hour—our, beat—beet, their—there, break—brake*

7. Generalizations pertaining to the addition of suffixes such as the addition of a suffix beginning with a vowel to a one-syllable word that ends in one consonant following one short vowel (cut—cutting)

8. Irregular word patterns from our Anglow-Saxon heritage such as *through, rough, cough, plough, though, bough, hiccough; knight, gnaw, night*

9. Spelling of some well-known patterns from Latin and Greek borrowings such as *ph* for *f,* or such combinations as *rhy* at the beginning of a word or *ium* at the end

GRADE 6

1. Review and mastery of work of previous grades
2. Minimum requirement: mastery of words covering the last 174 words on level 5 and all the words on level 6
3. Ability to spell words with silent letters such as *listen, knee, through, thought, night, know, height, knock, neighbor, island*
4. Mastery of more difficult homonyms such as *whether—weather, coarse—course, witch—which*
5. Ability to spell words about which generalizations can be made: *ie—ei* words; suffixes causing the dropping of *e*; retention of *e* upon the addition of a suffix; doubling of consonants when a suffix is added; irregular plurals: *shelf—shelves; radios—potatoes;* the addition of *es* to words ending in *s*, *x*, or *z*; those words not changing form, such as *deer*; those with irregular form such as *women*; plurals of words ending in *y* as in *toys* and *babies*
6. Further study of words of Greek and Latin origin such as *character, gymnasium, fantasy, parable*
7. Common abbreviations such as those used for days, months, and titles
8. Any words of persisting difficulty found in pupils' writing in the individual class or school (demons)

GRADE 7

1. Review and mastery of work of previous grades including all contractions and possessives
2. Minimum requirement: mastery of all the words on level 7
3. Hyphenations of words at the end of a line of writing
4. Ability to spell more difficult words with silent letters such as *answering, foreign, science, knowledge*
5. Ability to spell prefixes, suffixes, and stems in common use such as *di, dis, e, ex, trans, se, circum, de, ob, oc, op, un; al, fy, ence, ance, ary, ery, ity, able, ible, less, ment, ty, ly; fer, meter, ped, fort, clud, clus, cred, sta, ten, tain, struct,* in such words as *distaste, exit, transfer, circumnavigate, detain, obstruct, obtain, op-*

pose, uncooperative, pedal, fortress, exclude, reasonable, sincerity

6. Mastery of more difficult homonyms: *session—cession, principal—principle, patients—patience, straight—strait, stationary—stationery, grown—groan, forth—fourth, council—counsel, him—hymn, grate—great, sent—cent—scent, piece—peace, steal—steel, seen—scene, right—write*

7. Further study of abbreviations such as *C.O.D., R.S.V.P.*

8. Any words of persisting difficulty found in pupils' writing in the individual class or school (demons)

GRADE 8

1. Review and mastery of work of previous grades

2. Minimum requirement: mastery of all words on level 8

3. Awareness of compounds as a factor in spelling such as in *railroad, greenhouse, underdog, handout;* hyphenation needed in compound words as in *green-eyed* monster, *Anglo-Saxon, pay-as-you-go* plan, *twenty-one*, and other numbers to *ninety-nine*, and to indicate that two distinct functions are united in one person as in secretary-treasurer

4. More difficult prefixes, suffixes, and stems such as *pre, inter, intro; ist, ance, ence, ise, ize, yze; sede, cede, ceed, fer, ject, fact, fect, fict, fid* in such words as *preposition, intermission, introduce, specialize, precede, proceed, intercede, dejected, factory, fiction, confide, confidence*

5. Awareness of the changes in stress and the effect on spelling when prefixes and suffixes are added as in *preference, preferring, preferred*

6. Any words of persisting difficulty found in pupils' writing in the individual class or school (demons)

GRADE 9

1. Review and mastery of work of previous grades

2. Minimum requirement: mastery of all words on level 9

3. Plurals of compound nouns such as *spoonfuls, passers-by*

4. Words from science, inventions, and social innovations such as *astronaut, computer, teach-in, beatnik*

5. Words from other languages connected with music, art, or historical periods such as *fresco* and *renaissance*

6. Foreign plurals such as *analysis—analyses, crisis—crises*

7. *Additional combining forms such as compounds with self* (self-sacrifice); words beginning with *co* spelled with and without the hyphen (co-owner, cooperation); fractions hyphenated only as adjectives (*one-eighth* quart, *one-third* of the group); titles combined with *vice, ex, elect* (*ex-Mayor Smith, ex-mayor*); prefixes added to a word that begins with a capital (*mid-Atlantic*)

8. Words encountered in the study of literature and necessary literary terms such as *alliteration, climax, protagonist*

9. Any words of persisting difficulty found in pupils' writing in the individual class or school (demons)

GRADE 10

1. Review and mastery of work of previous grades

2. Minimum requirement: mastery of all words on level 10

3. Individualized instruction related to pupils' persistent spelling difficulties

GRADES 11-12

1. Review and mastery of work of previous grades

2. Minimum requirement: mastery of all words on levels 11-12

3. Individualized instruction related to pupils' persistent spelling difficulties

DIAGNOSTIC PROCEDURES

1. Determine the functioning level of the pupils by administering at the beginning of the term a self-constructed diagnostic test. Use the data for establishing pupils' levels and for grouping, if necessary. Take account of the general language revealed by the diagnostic test in spelling, as in the need for more accurate articulation and pronunciation related both to spelling and to reading.

2. For pupils *considerably below level* in spelling, use a diagnostic spelling test of two parts.

PART ONE

Ability to translate sounds into letters:

Beginning sounds, such as *t, p, s*

Ending sounds, such as *tion, ture*

Voiced and unvoiced *s* and *z* as in *rose* and *lesson*

The first letter heard in words beginning with *st, br, ch, cr*

The last two letters heard in such words as da*sh*, sincerity

Spelling variations for the same phoneme such as l*e*t, w*ea*ther, fr*ie*nd, l*eo*pard, s*ai*d, m*a*ny, b*u*ried

PART TWO

Ability to spell words from *List C* at the level appropriate for the grade

3. For pupils *on grade level* in spelling, use a test of two parts:

PART ONE

Ability to handle difficult spelling patterns:

ie or *ei*, as in *believe, achieve, deceive, seize, leisure*

omit, omitted; refer, reference, referred

shine, shining; arrange, arrangement

dairy, dairies; monkey, monkeys

heroes, radios

possessives and contractions with the apostrophe such as *wouldn't, man's, 6's,* and *7's;* possessives without the apostrophe such as *yours, ours*

confusion resulting from pronunciation as in *accept, except*

homonyms such as *piece, peace*

inflectional endings and common suffixes such as *d, ed; ly, tion*

soft *c's* and *g's* as in *geography, circus;* hard *c* as in *core*

Ability to spell words from *List C*, at the level appropriate for the grade or beyond the grade

4. Analyze the types of errors made by the individual class to determine what must be directly taught to the pupils. Make pupils aware of their personal difficulties when the diagnostic tests are returned and marked.

5. Group pupils according to the findings on the diagnostic test; two groups are usually handled most successfully.

SPELLING ACTIVITIES

1. Employ motivation by stressing that correctness in a letter of application for a position or in similar types of writing may influence success in life. Emphasize that correct spelling is an arbitrary but necessary code for communication.

2. Use the test-study method. When pupils misspell nearly all the words on pretests, teach before testing. Prepare a list of spelling words pertinent to a topic of high interest; ask the pupils to react to the topic in sentences using those words; write the sentences on the board; have the sentences read aloud for rearrangement in a good paragraph; have the pupils copy the paragraph into their notebook. Have pupils exchange papers and proofread for correctness of spelling under teacher supervision. For homework, have pupils alphabetize the words and underline the syllables after checking with their dictionaries.

3. List on the board a group of spelling words related to a topic. Have pupils orally supply sentences, each of which omits a necessary spelling word. Elicit the missing word. Finally erase all letters except the first and the last of each word on the board, and call volunteers to supply the missing letters.

4. To teach spelling of a word missed by a large number of pupils, include the following:

   Say the word for the class; use it in a sentence; write it on the board.

   Call attention to syllables, configurational or structural clues, danger spots such as *ie* or *ei*, resemblance to another known word, or derivation from a known form or root word.

Train pupils for home study to do the following:

> Look at the word. Pronounce it. Use it correctly in a sentence. See the word. Say it. Say it by syllables. Hear it. Say the letters in order. Without looking at the word, spell it. Check to see if the spelling is correct. Write the word. Check the word and rewrite it correctly if necessary.

5. Routinize the procedure of the pupil's recording his own test scores on a progress chart.
6. Both for practice and for testing, dictate sentences using spelling words previously taught.
7. Give weak spellers exercises in alphabetizing spelling words, particularly those beginning with the same letter.
8. Supply parts of compound words to be linked.
9. Use riddles to be answered by writing a single word correctly spelled, as in *a figure having three sides* and *three angles*.
10. Utilize appropriate crossword puzzles. Have capable pupils construct their own puzzles.
11. Ask pupils to differentiate between homonyms and other easily confused words by using them correctly in sentences.
12. Require accurate proofreading before submitting papers to the teacher. On occasion have pupils exchange and proofread each other's papers.
13. Display charts showing homonyms and mnemonic devices.
14. Post excellent papers that are free of misspellings.
15. Exhibit pupils' lists of unusual words arranged by categories.
16. Reinforce spelling instruction through oral-aural activities, since listening acuity and correct pronunciation are needed to build spelling power.
17. Hold pupils responsible for checking the spelling of questionable words in their own compositions.
18. Require pupils to keep lists of their own spelling difficulties, and once a month call upon several pupils to forward their lists for testing by their peers. Pupils may also test each other at their seats.
19. Conduct spelling contests in the classroom and in an assembly to identify the best spellers and to motivate improvement by all pupils.

20. Ask pupils to find words readily in the dictionary to determine if they associate the name of the letter with the initial sound of the word.

21. Draw up a class list for each unit or text pupils use. For instance, pupils will need to know the spelling of the following words when they discuss *Macbeth* in writing:

ambition	dramatic	tragedy
camouflage	heath	tragic
catastrophe	imagination	traitor
conscience	prophecy	weird
descendants	prophesy	

The length of the list will depend on the ability of the individual class. Pupils should know how to spell the name of the author and the names of the characters.

22. Correct misspelling by correcting mispronunciation. Watch for insertion of letters in such words as *mischievous, athlete, similar;* substitution of letters in such words as *asked, escaped, congratulation, should have;* transposition of letters in such words as *children, hundred, performing, perspiration.*

23. Group words on the basis of a common point whenever possible:

Adjective-adverb groupings such as *complete–completely; familiar–familiarly; sincere–sincerely; personal–personally*

Trick words such as the *ceed* and *cede* words (*exceed, proceed, succeed; concede, precede, procedure*)

24. Teach pupils how to spell new or special words connected with an immediately anticipated experience or an important holiday about which they will be writing. Elicit from the pupils the words which cause them difficulty. A list such as the following might result: *celebrating, calendar, mistletoe, festivity, carols.*

25. Use the spelling lists of words of persisting difficulty for the class to construct a series of exercises requiring pupils to find the answers on the lists; e.g., supplying antonyms and synonyms corresponding to words on the list; finding words indicating clothing, foods, actions, objects; listing descriptive words.

SPELLING LISTS

Spelling lists serve as a guide to minimum requirements. Teach associated and related words together. When a pupil learns *Tuesday* on the fourth level, he should not have to wait until the ninth to learn its abbreviation. When he learns *tooth* on the fifth level, he should not have to wait until the eighth level to learn *toothache* and *toothbrush*. When he learns *possible* on the fourth level, he should not have to wait until the tenth grade to learn *possibilities*. (See *Spelling Scope and Sequence* for addition of prefixes and suffixes.)

A duplication of levels 4-10 of *Spelling Words: List C* follows. A suggested list for levels 11-12 has been added.

LEVEL 4

act
add
ahead
America
American
amount
angry
anyone
aren't
astronaut
automobile
awoke

bark
base
basketball
bat
battle
beach
beads
beans
bedroom
bee
begin
beginning
below
beside
besides
bigger
biggest
bite
blew
block
blood
blow
blowing
bone
bottle
bow
bowl
branches
brave
break
broadcast
brush
bunch
burned
bus
buses
bushes

cabin
calf
capital
cards
case
castle
cause
cellar
certain
certainly
chance
change
changed
cheese
chimney
choose
circus
citizen
cleaned
clear
climate
clock
closed
clothing
coast
coffee
college
colonies
common
constitution
cooked
cookies
cooking
court
cover
cream
creek
crops
cup
cute

dancing
daughter
Dec.
die
dig
dirt
dirty
disease
dish
dollar
downstairs
drawing

218

dream
drew
drop
dropped
drove
drum
dust

ear
east
eleven
engine
especially
expect
eye

fairy
falls
famous
father
faster
feast
February
fed
fifteen
fighting
fill
finger
finish
fireplace
fix
flat
flood
flying
folks
follow
following
foreign
form
fort
forty
fought
fresh

furniture

general
germs
glasses
gloves
goat
God
golden
goods
grain
grandpa
greatest
growing

hadn't
hamster
handkerchief
hang
heart
heat
helping
hid
hike
hind
honey
hop
hoping
horn
hotel
hung

I'd
ill
inch
industry
ink

Jan.
January
joy
July
June

kite
kitty
knock
knocked

laid
landed
larger
laughing
lead
leader
learning
least
led
lion
lonesome
longer
loose
loud
loved
loving
luck
lying

main
mama
market
matter
May
meal
meeting
mill
moon
mostly
mother's
mouse
moving

nail
needed
newspaper
none
northern

Nov.
November
nurse
nylon

oats
Oct.
older
ore
ours
outdoors

package
page
paid
pan
pants
parade
parakeet
peace
piano
pie
placed
plane
planned
planted
pleasant
pocket
poem
point
pole
police
policeman
pond
pool
popcorn
possible
post
post office
pounds
practice
principal
prize

probably
proud
public
pumpkin
puppy
push
putting

queen
quick
quiet
quit

railroad
rained
raised
rang
rayon
reach
reached
reason
receive
recess
region
reindeer
replied
returned
rice
roll
rolled
roof
rose
roses
row

sack
sad
safe
sailed
sang
save
science
seal
season
seed
seem
seems
sentence
settled
sew
shining
shirt
shoe
shop
shore
shut
sight
sign
silver
size
skiing
sleeping
slept
sliding
slipped
slippers
slow
snowing
soil
soldier
somebody
sound
speak
spell
spot
square
stamps
steel
steps
storm
strange
stream
stuck
studied
subject
subway
swing

talked
teaching
television
tent
terrible
thankful
theater
theft
themselves
there's
thick
tie
tied
tin
tiny
track
trade
trap
tribe
true
trunk
Tuesday
twice

United States
upstairs
useful

valley
visited
voice

waited
washed
watched
watching
Wednesday
western
wheel
whether
whom
whose
win
wise
wished
wonder
wooden
wool
wore
wrong

you'll
you're
yourself

LEVEL 5

absent
accident
addition
airport
allowed
anybody
apart
appreciate
arrow
articles
asking
assembly
attention
auditorium
auntie
autumn

badly
balloon
bar
barrier
basement
beauty
begins
belong
belt
berries

Bible
birth
blackboard
blanket
bloom
boots
brick
broom
bucket
buffalo
bull
bunny
buried
burn

cabbage
calling
camel
canary
candle
cane
canoe
carnival
carrying
cart
caused
celebrate
central
chain
charge
chase
cheer
chest
chose
circle
classes
cloud
clown
comb
congress
contest
count

county
couple
crossing
crowd
custodian
cutting

dairy
danger
dangerous
deal
distance
divided
dog's
dreamed
dried
driving
dug

easily
eaten
edge
eighteen
eighth
elected
electricity
empty
enter
entered
escape
etc.
eve
everywhere
examination
exciting
experience

factories
factory
farming
father's
fellow
fit

flies
flour
forgotten
formed
forth
fourteen
freedom
freeze
friendly
frog
frozen

garage
gate
gather
gay
giant
gift
gotten
grabbed
grand
grapes
grocery

hammer
happen
harden
hasn't
hate
healthy
herself
he's
higher
highest
hobby
holding
holiday
honor
hook
however
huge
hurried
husband

hut

imagine
interest
invite
inviting

jack-o-lantern
jail
jar
joined
jolly
journey
juice
jumping
jungle
junior

keeping
key
kick
knows

lace
ladder
lamp
language
lazy
leading
leaf
leather
leaving
less
lettuce
lie
load
located
lower
lucky
lumber

man's
manufacturing
map

marble
mark
marry
match
matches
material
members
mew
mice
million
mixed
modern
moment
moss
movies
muddy
museum

narrow
nation
national
neat
necessary
needle
Negro
neighbor
neither
nickel
nobody
nor
note
noted
numbers
nut

oak
officer
operetta
orchestra
ought
owned
owner

pack
packed
packing
pail
painting
pasture
path
peanuts
penny
perfume
perhaps
period
pile
pilgrims
pin
pine
pipe
plain
planning
planting
plate
pleased
pleasure
polar
population
position
postman
pound
powder
prettiest
promised
protect
pump
pupil
purple

quarter
queer
question
questions
quietly

rainy
ranch
remembered
research
return
rifle
roam
roots
rough
route
rug

safety
sail
sale
saving
scare
scene
schoolhouse
scout
seam
secret
secretary
seeing
self
selling
separate
setting
seventh
shade
shake
sharp
shed
sheet
shell
shopping
sidewalk
sir
sixteen
skis
slacks
sleepy
slid
smaller
smart
smell
snowball
socks
sooner
sore
sort
special
speech
speed
spoke
sport
spread
stage
stamp
starting
staying
steam
stepped
stock
stomach
straw
struck
studies
sunny
sunshine
surface
sweater
swell
system

tag
terribly
thin
thirteen
thread
tiger
tight
tire
tobacco
tools
tooth
touch
trail

traveling
treasure
trick
tries
tunnel
turning
turtle
twins
typewriter

uncle's
understand
union
unless
upper
using

valuable
verb
violin
visiting
vote

wagged
wake
washing
weight
welcome
whistle
whistling
wing
wire
wishing
wolf
worm
worth

yards

LEVEL 6

account
adopted

adventure
afterwards
agreed
agreement
aid
aisle
alive
ancient
ant
anxious
anywhere
appeared
apron
area
artist
ashes
atom
attack
attic
August
author
auto
avenue
average
awake
awfully
ax

bags
bait
bake
baked
banana
bang
bare
barrel
bathing
bay
becoming
beef
beg
bench

blind
bodies
bomb
boss
bother
bouquet
branch
breast
breath
bringing
brook
bubbles
bug
burst
bush
butterfly
button
buying

cabinet
calendar
calves
canal
canyon
capture
caravan
carefully
carriage
carries
cement
cent
century
chalk
character
chart
chasing
check
cherries
cherry
chocolate
chores
chosen

cleaning
clerk
cliff
closet
cocoa
coconut
collar
colony
comfortable
commerce
committee
community
considered
continued
control
copper
copy
correct
costume
cottage
crack
crew
criminal
crop
crowded
curly
current

daily
dam
date
dearest
decide
deck
decorate
demolished
department
dime
dining
direction
disappointed
district
ditch

donkey
double
Dr.
drank
drawn
dressing
drill
drinking
driver

easier
eastern
eighty
enemies
enemy
engineer
enjoying
excitement
exercise
expected
expecting
explain
extra

fact
failed
fairies
fan
fasten
favor
fear
fever
fierce
figure
firecrackers
flashlight
float
follows
fond
fool
forced
fork
forward
frost
froze
fuel
further
future

gang
gasoline
gathering
geese
generally
goldfish
goose
governor
greatly
groceries
grounds
growth
guard
guide
gum
gymnasium

handed
handle
happily
happiness
harbor
harvest
haunted
hearing
height
herd
here's
hiding
hoe
hog
hollow
holy
honest
human
hunter

immediately
information
inn
invitation
itself

jacks
jelly
jet
join
joke
judge

keen
keeper
kid
kindergarten
kiss
knee
knives

ladies
lamb
lap
lard
lately
lawn
lawyer
length
letting
level
liberty
lightning
limb
liquid
list
lit
lock
lonely
lose

machinery
magazine
maid
manage
Mar.
march
mat
meant
measles
medicine
member
men's
message
midnight
mineral
mining
mischief
missile
model
motive
motor
musical

nap
native
natural
nature
naughty
navy
nearer
neighborhood
nephew
net
nicely
niece
nineteen
notice
noticed
noun

oasis
oatmeal
obey
object
October
offered

officers
oldest
opening
orchard
ordered
ourselves
oven
overalls
owl

pages
pain
pal
palace
pardon
parties
passing
paste
pat
patch
peaches
peak
peas
penmanship
pennies
per
perfect
phrase
pillow
pilot
pirate
pitcher
plantation
player
playhouse
playmates
plow
pocketbook
poison
polite
ponies
pop
popular
pot
pour
practicing
prepare
press
prevent
price
prince
princess
print
prison
process
produce
project
promise
proper
property
protection
pup
puppies
pure
purpose
purse

rag
raising
rake
rapidly
raw
reader
reasons
record
refused
regular
rent
ribbon
ringing
roast
roller
rolling
rooster
rule
ruler
rum
rush
rushed

saddle
safely
sailing
sailor
salmon
sandwiches
sandy
Sat.
scarf
scenery
scissors
scooter
score
scratch
search
section
seek
Sept.
September
serve
service
sets
settle
settlement
settlers
seventeen
shadow
shape
sheets
shelter
shine
shook
shoulder
shovel
showing
sickness
signal
signed
silly
simple
single
sink
sister's
sixty
ski
slave
slip
slippery
smile
smooth
snowman
social
solid
soup
space
spirit
spoon
St.
stable
stationery
steal
steep
stiff
stole
streetcar
stuff
success
sulphur
supplies
supply
surrounded
swam
sweep
sword

tame
tan
tank
tar
tardy
tariff
taste

tax
tear
temperature
tennis
term
territory
therefore
they're
throat
thrown
thus
ticket
timber
toast
toe
tomatoes
tore
torn
towards
towel
tractor
training
tramp
transportation
treat
treated
treaty
trimmed
tub
twenty-five

ugly
umbrella
unknown
uses
usual

various
vase
vegetable
vine
visitor
visitors

walrus
waste
wave
weak
weapons
wedding
weigh
weighed
we've
whale
what's
whenever
whip
windmills
wine
wishes
witch
within
wolves
wondering
worry
worse
worshiped
wrap
wrapped
wrist

LEVEL 7

abroad
ache
achieve
acquainted
action
adjective
advantage
adverb
advice
agree
agriculture
aim
alfalfa

alike
alley
alligator
allow
altogether
amendment
amusement
angel
ankle
answering
apartment
apiece
appearance
appreciated
appreciation
argument
arrive
article
ashamed
aside
assignment
attacked
attend
attended
attractive
aviator

backwards
bacon
bacteria
bakery
baking
barley
bean
beaver
begged
begun
bend
beneath
bent
blown
bluebird
boil

booklet
border
borrow
bound
boundary
bracelet
brake
breaking
breathe
bridle
buck
bud
bulb
bulldog
bump
bundle
burnt

cafeteria
camera
cannon
Capitol
cardboard
careless
carols
cast
cedar
ceiling
celery
chapter
cheap
checkers
cheerful
chew
choir
chorus
civil
cloudy
clover
coach
cocoon
collect
collection

collie
colonial
colt
comical
command
commercial
complete
completed
composition
concert
condition
confederation
consider
contain
continent
convention
council
counter
courage
covering
cranberries
crash
crawl
crazy
crept
crime
crow
cruel
curtain

damp
dandy
darkness
darling
dates
dawn
degree
delicious
delighted
deliver
design
destination
destroyed
development
diamond
dictionary
difference
difficult
digest
dip
dipped
discovery
dive
divide
division
dock
dolly
dot
downtown
dozen
dreaming
dresser
driven
drowned
due
dull
duties
duty
dwarf
dye
dying

eagle
earn
earned
election
elevator
embroidery
entertainment
entirely
envelope
equal
equipment
eraser
event
exactly
example
excellent
exchange
executive
exhibit
expensive
explore
express
extremely

fairly
fairyland
falling
feather
fertile
figures
filling
fireman
fireworks
fisherman
flax
flight
flow
fold
folk
foolish
force
ford
forever
forgive
fortune
fountain
frame
freight
fried
furnace
furnish
furnished

gain
garters
gentle
gobble
golf
goodness
grab
graceful
gradually
grammar
grave
grazing
grease
greater
grey

habit
ham
happiest
harm
harness
harp
hatch
hatched
hatchet
hated
haul
hawk
heaven
hero
highway
holly
holster
hoped
hose
household
hygiene

iceberg
icy
idle
igloo
importance
impossible
improve
improvement

including
increased
indeed
independence
independent
index
industries
insects
instance
instrument
intelligent
invention
ironing
irrigation

jacket
jam
jealous
jewels
justice

kettle
keys
knight
knob
knot
knowing
knowledge

labor
lack
lame
lantern
lariat
league
lies
lift
likely
lime
linen
lungs

magic
mailbox
majority
manners
manual
manufacture
maple
marked
mass
mate
meadow
meanwhile
measure
melt
memory
metal
method
mighty
military
miner
minister
mirror
mistake
mistress
mittens
mix
moisture
moonlight
moth
mountainous
mule
multiply
mumps
mystery

nearest
necklace
Negroes
nervous
ninety
ninth
northwest
notebook
notes
obtained
occupation
occupied
odor
onions
opera
operation
opposite
orders
organ
organized
outline
ox
oxen
oxygen

paddle
pajamas
palm
pantry
paragraph
parlor
particular
partner
pavement
paw
peep
percent
permission
petroleum
phone
pier
pigeon
pioneer
pistol
pitch
playful
playground
P.M.
poet
political
port
potato
pray
prepared
preparing
principle
printed
printing
prisoner
private
problem
production
progress
pronoun
proved
provide
provided
pudding
puzzle

quack
quantities
quilt

raft
ragged
rail
rainbow
rainfall
realize
recreation
regards
religion
religious
remain
respect
result
revolution
reward
rid
ripe
rise
rising
robber

rocky
rod
roofs
root
rub
runner

salad
salute
satisfied
scarce
schoolroom
scream
screen
seldom
semester
sense
serious
servant
seventy
share
shelf
shepherd
shipped
shone
shout
shower
shown
silence
silent
skirt
skunk
smallpox
smoking
snowy
soda
somewhere
sour
spade
spare
speaking
spear
spending
spices
spin
spinach
splash
splendid
split
sprained
statement
statue
steer
stem
stir
stolen
stool
stoop
stranger
stratosphere
strawberries
streamline
strength
strike
student
subtract
succeeded
successful
suggested
sum
sunset
support
swept
swift
Swiss

tadpoles
tap
teaspoon
teepee
telegraph
tender
tenth
thanking
thirsty
thoughts
thrifty
throne
throughout
thunder
tip
title
toad
toilet
tomato
tongue
tonsils
tool
tough
tower
trading
traffic
trim
trousers
trout
truth
tube
tuberculosis
tulips
tune
twin
type

unhappy
unit
united
untie
upset
uptown

vacant
value
varnish
verses
view
vitamins
voyage
waist
wander
wanting
watermelon
wax
wealth
wealthy
weave
weaving
whatever
whipping
willing
windmill
windy
wipe
worn
worried
worst
wound
wreath
wreck

yell
younger

zebra
zero
zone

LEVEL 8

absence
accept
accepted
accessories
accurate
activity
adding
adolescent
advertisement
aerial
afford

agricultural
air-conditioned
alarm
alcohol
allegiance
alphabet
A.M.
ambition
ambulance
announce
antenna
anyhow
ape
appear
appointed
appointment
apprentice
Apr.
apt
aquarium
armies
armistice
arose
arranged
artificial
ashore
astonished
attached
attempt
attentive
Aug.
aviation

background
baggage
baker
balance
bandage
banner
barber
barefooted
barely
basin
bass
bathe
batter
beard
beast
beaten
beyond
birch
biscuits
bison
bitter
blade
blond
blossom
blueberries
bold
boom
boxing
brand
breaks
breeze
broad
brownie
bugle
bullet
bunk
butcher

café
campus
canned
carbon
carpenter
carpet
carrot
carve
cash
catalogue
catcher
caterpillar
cereal
certificate
changing
cheaper
checked
chin
choice
chop
chopping
chum
churn
cider
civilization
civilized
clever
closely
closing
code
colonist
comfort
companies
companion
completely
complexion
compound
conductor
cone
connected
consent
considerable
constant
content
continue
conversation
cooky
coop
cord
cough
cradle
crown
curb
cure
curious
curl

daintiness
dainty
damage
dare
daylight
debt
declaration
deed
defense
delight
delightful
delivered
dense
dentist
deodorant
depend
depot
describe
description
desire
destroy
determined
dew
diameter
diary
diet
directly
distant
distributed
dizzy
document
doubt
dough
drag
dragon
drain
drawer
dreadful
drug
drunk
dumb
dump
dungarees

dusty

eager
earlier
effect
elect
elements
elf
empire
enclose
enforce
entire
entrance
erase
errand
evergreen
expedition
experiment
explained
export
expression

faint
faith
faithful
false
fancy
farmer's
fault
favorable
female
fiddle
file
final
finest
firm
fitted
flakes
flash
flesh
flint
fluffy
forehead
former
fortunate
foundation
fraction
friendship
fright
frighten
fry
fudge
funeral

gallon
garbage
gentleman
gentlemen
giraffe
glaciers
globe
glove
glue
goal
good night
gown
graders
graduate
granite
grapefruit
grasshopper
gravel
gravy
grind
grove
guest
guitar
gulf

hail
handsome
handy
happier
hardships
haystack
headache
heap
helpful
hem
hickory
highly
historical
hitch
hobbies
hopping
horrible
howl
how's
humbug

icebox
ideal
ignorance
image
imagination
impatient
import
improved
incident
income
incorrect
indent
industrial
influence
inkwell
innocent
insect
intend
intended
interior
intestines
inventor
investigate
iodine
issued
itch

jaw
jerk
jewelry
judicial
junk

kindly
kindness
kingdom
knit
knitting

laboratory
lane
latter
lbs.
leak
lean
legislature
lemon
lemonade
license
lick
lid
lilies
liner
lip
lipstick
literature
liver
local
location
lodge
lowest

mailman
major
male
manner
mansion
marriage
marshmallows
mask
major
meantime
medium

mend
mentioned
meow
merchant
merely
mess
messenger
mild
mission
moist
monument
mop
mosquito
motion
motorboat
motto
movement
multiplication
murder
muscles

napkin
naturally
necktie
noble
noisy
nowadays
numerous

oars
odd
olden
onto
opinion
opossum
opportunity
ordinary
organic
organization
original
orphan
otherwise
ouch
overcoat
overflow
owe
oyster

pageant
pale
pansies
papoose
parachute
parrot
partly
passage
passenger
patient
pattern
paying
peaceful
peach
pear
pearl
peasants
pecans
peck
peculiar
pepper
permanent
petals
phosphorus
physical
planet
plank
plaster
platform
plaything
pledge
plum
plural
poisonous
policy
polish
pork
porous
porter
possession
postmaster
pottery
poultry
practically
prairie
prayer
preacher
preamble
precious
preposition
Pres.
presence
presents
pressure
prettier
primary
primitive
product
professor
promote
propelled
proteins
prove
published
puddle
puff
pulp
purchase
purchased

quail
quarrel
quart

rabbi
rack
racket
raincoat
range
rank
rate
rattle
rattlesnake
reaching
rear
receiving
recently
redwood
refreshments
refugees
register
regret
relief
reply
reported
republic
request
requested
required
rescue
resources
restaurant
riddle
rider
rim
rink
roar
rosy
rotten
rubbish
rude
rusty
rye

sake
salary
salty
sample
sandwich
sank
sap
sauce
scale
schoolmate

scrub
scrubbing
seaports
seashore
secure
seesaw
select
selected
selfish
series
serving
shack
shady
shark
shelves
shiny
shipping
shock
showman
shrubs
silkworms
similar
singer
singular
skillful
skip
slick
slim
smelting
snap
snowflakes
snowshoes
somewhat
source
southeastern
southwest
sparrow
speaker
spider
spied
spill
spit
spite
spoil
spool
sprang
spun
stack
stake
stalk
startled
stationary
steady
sting
stopping
stormy
strain
strap
streak
stretch
strip
stroke
stump
stunts
style
subscription
substance
succeed
suck
suggest
suitable
suitcase
superintendent
surrender
swallow
swamp
switch
swung
syrup

tablecloth
tack
tackle
tale
tallow
target
task
tavern
teacups
tease
telegram
telescope
temple
tend
terms
thrift
thumb
Thurs.
tickled
tide
ties
tinsel
toboggan
toothache
toothbrush
total
tournament
trailer
transport
trash
travelers
tray
treatment
trial
troop
tropical
tusks
twelfth
twigs
typhoid

unable
underground
underneath
understood
unexpected
uniform
university
unloaded
unusual

vapor
vast
verse
vessel
victory
victrola
vinegar

wade
walnut
warn
waterfalls
weary
Wed.
weed
weekly
welfare
wharf
wherever
wicked
wigwam
wilderness
willow
winner
winning
woodpecker
woolen
worker
woven
writer

yarn
you'd
youth
you've

zinc

LEVEL 9

ability
abundance
abundant
abuse
accidentally
accompanied
according
accused
acorn
acre
active
activities
actually
additional
addressed
adjustment
administration
admire
admission
admitted
adoption
adult
advance
advanced
advertise
advertising
advise
advised
affair
affected
afterward
agent
agreeable
alas
ale
alien
aloud
amazement
ammunition
amusing
anchor
angle
anniversary
annual
apologize
appears
appendicitis
appetite
applied
apply
appoint
appropriate
approximately
apricots
armor
arrange
arrangement
arrest
arrival
arts
assistance
assistant
assortment
athletic
atmosphere
attendance
attending
attorney
audience
available
avoid
aye

bachelor
bamboo
banjo
banquet
bantam
bathtub
battery
bead
beautifully
beet
beggar
behave
belief
beloved
benefit
berry
bid
bind
blame
blank
blaze
bleed
bless
blessing
blizzard
bloody
bond
bonfire
bore
bounce
brain
brass
bride
billiant
bronze
buckle
bulletin
burglar
bury
bushy
buyer
buzz

cable
cactus
caddie
calm
canvas
capable
cape
caring
carol
carrier
celebration
cemetery
chairman
chapel
charged
cheek
chemical
chemistry
chestnut
cigarette
civic
claim
clamp
clan
claws
cleanliness
clearly
click
cloak
coarse
coastal
coin
coke
colonel
commander
commence
commission
communication
compass
concerning
concrete
conduct
conference
connect
connection
conquer
constantly
construction
containing
continental
contract
convenience

cooperate
copies
copyright
cork
corpuscles
cot
courteous
coward
coyote
crab
cracker
cranberry
crank
crayons
create
credit
creep
crepe
cripple
crochet
crocodile
crust
crystal
cultivate
cunning
curve
cushion
custom

daisies
daisy
dandelion
dash
deaf
debate
deceived
decent
decision
declare
decoration
defects
defend
delicate
delivery
demand
depth
derrick
described
desired
detective
develop
devil
dike
dine
dipper
direct
disappear
disappointment
discover
discuss
discussed
discussion
disgusted
disposition
dissolve
distinct
disturb
dodge
dole
dome
domestic
dominoes
dose
dove
drama
dread
dreary
drift
drown

earliest
ease
easiest
edition
editor
effort
electrical
eleventh
elk
elm
embarrassed
enormous
entertain
entitled
equator
equipped
essay
essential
establish
evil
exact
exceedingly
exhausted
expense
expenses
extend
extended
extent
extreme

fade
fail
fairground
fame
familiar
fare
farewell
fashion
fatten
feature
federal
feeble
fern
ferry
festival
film
fingernail
fist
flame
fled
fleet
flock
flop
fluid
flute
foe
foggy
footsteps
foreigners
forenoon
formerly
fowl
frequently
Fri.
frontier
fully
fuzzy

gaily
galoshes
generation
geysers
gin
gladly
glance
glands
glassware
glee
gloomy
glorious
gnat
goblins
goddess
gorgeous
graduation
grant
grateful
gravity
graze
greedy
greet
grip

grocer
growl
guessed
guilty
gusher

hammock
handful
happening
hardware
harpoon
harsh
headquarters
healthful
heel
hesitate
hippopotamus
hire
historic
homesick
honorable
hood
horizon
hound
huckleberries
hug
hum
humorous
hump
hurrah
hurriedly
hydrogen

ignorant
illness
immigrants
imp
impolite
impression
include
increase
individual
indoor
industrious
informed
injure
inquire
inspection
instantly
instruction
insurance
interfere
international
interview
introduce
invalid
invent
irrigate
ivory

jay
joint
joyful
joyous
juicy
jury

kidnapped
(or kidnaped)
kimonos
kit
kneel
knelt

lain
latch
latest
laundry
layer
lb.
leap
leapfrog
legal
lend
lever
liable
lieutenant
lighthouse
lily
limestone
limp
lining
liquor
lively
livestock
loaf
locate
locker
locomotive
lone
loop
lord
loses
loss
lover
lowlands
loyal
lump

macaroni
magnificent
malaria
manage
mane
manhole
manicure
manly
marvelous
mash
mathematics
mattress
mechanical
medal
medical
membership
mention
mercy
merrily
microscope
midway
mink
minstrel
minus
mischievous
miserable
missionary
mist
mixture
moccasins
mockingbird
mold
mole
Mon.
monitor
monks
monster
morn
mount
mummy
musician
mustard
mysterious

narcissus
navigation
nerve
newsboys
New Year's
nickname
nightgown
normal
northeast
notify
nuisance
nursery

obedient
objection
obtain
occur
occurred
offer

official
olive
operate
opportunities
oral
originally
oriole
ostrich
outfit
overboard

pad
painter
pane
panther
patent
patience
patrol
patter
paving
peddler
peddles
peel
peninsula
perch
perfectly
performance
permit
personal
pest
petrified
pheasants
phonograph
pill
pinch
pineapple
pint
pity
plateau
pleasing
plentiful
pneumonia
pod
poetry
politics
polo
poorly
porcupine
portion
positive
possibly
postage
posters
posture
practical
prairies
praise
predicate
prefer
pretend
previous
pride
priest
printer
privilege
profit
prominent
promptly
propeller
properly
proposed
prosperous
publish
punch
punish
punishment

quality
quantity
quintuplets

radiator
railway
ram
rapid
rare
rascal
recent
recognize
reddish
reflection
refrigerator
refuse
reins
relation
release
remove
repair
reporter
represent
representative
reservation
reserve
reservoirs
reside
resort
respiration
review
revolver
rhinoceros
rhyme
ridge
rinse
risen
rob
robe
rodeo
rowboat
royal
ruin
rung
rust

sacred
salesman
salve
sandals
sandpaper
sash
satin
satisfactory
saucer
sausage
scarcely
scarlet
scary
scatter
scheme
scholar
scientist
scold
scrap
scrapbook
scrape
screw
scribbling
seaweed
secured
seize
senior
seriously
sermon
session
severe
sewage
shallow
shame
sheriff
shield
shingle
shoemaker
shortly
shotgun
shove
shrimp
sigh
signature
silkworm
sill
silverware

simply
sin
sincere
sincerity
skeleton
skill
skinny
skull
slap
slate
slay
sleet
sleeve
slender
slice
slight
sling
slope
sly
snail
sneak
sneeze
soak
society
sock
sofa
sole
somehow
somersaults
sorrow
soul
southwestern
sow
spank
spark
species
specimen
speller
spray
springtime
sprinkle
spruce
spy
squash
squaw
squeak
squeeze
stagecoach
stairway
stall
standard
stare
starter
starve
stately
steak
steamboat
steamer
steamship
stenographer
sticky
stitch
storage
storekeeper
stout
straighten
strait
strawberry
stray
strict
struggle

taffy
tailor
tangled
taxi
taxicab
teapot
tearing
temper
terrific
testimony
textile
theory
thermometer
thief
thorn
thorough
thoughtful
thrill
thump
tickle
timid
tiresome
tomb
ton
tone
tonsillitis
topic
torch
touchdown
tourist
tow
trace
transfer
transferred
trapeze
traveler
treasurer
triangle
trigger
tripped
trot
trough
trust
tucked
Tues.
tumble
turnip
twine
twinkle
twisted

umpire
uncomfortable
unconscious
unconstitutional
underline
underwear
unfortunate
unite
unload
unlocked
unnecessary
unpleasant
upward
urn

vaccinated
vaccination
vanilla
vanished
vanity
variety
vats
vegetation
velvet
venison
vest
vicinity
Vikings
violet
visible
volcanoes
volley

wages
ward
warrant
warrior
westward
wharves
wheelbarrow
whiskers
whisper
whoever
wholesome
wick
widow
width

wiener
wig
wildcat
wink
wireless
witness
wives
woody
workshop
worthy
wren

yeast
yield
yolk

LEVEL 10

abroad
absolutely
absurd
accent
acceptance
accidental
accommodation
accompany
accomplish
accomplishment
accordingly
accuracy
accustomed
acknowledge
acquaintance
acquire
actor
actress
actual
addresses
adjust
admit
adopt
affect

affection
affectionate
affectionately
afloat
agency
airways
alert
allowance
alloy
ally
altitude
amuse
anger
announcement
annually
anxiously
apology
apparatus
apparently
appeal
application
applying
approach
approval
approve
arctic
argue
artistic
ascended
assemble
assign
assist
associate
assumed
assure
assured
astonishment
athletes
athletics
attach
attitude
attract

attraction
authority
await
awaiting
awakening
award
aware
awkward

badge
bale
ballad
ballot
bargain
barge
bashful
beacon
behalf
behavior
believing
berth
beware
bidding
binding
blend
blot
blouse
blowout
bluff
braid
brakeman
branding
brief
broadcasting
bruise
bumper
bungalow
buoy
burden
bureau
burial

cadet

campaign
camphor
cancel
candidate
cannery
capacity
career
cargo
carloads
cartoon
caution
cease
ceremony
champion
changeable
channel
charity
charm
charming
chauffeur
cheat
chill
chisel
choke
chords
Christian
cigars
circular
circulation
circumstances
citrus
clap
clause
clipper
clothe
Co.
coil
column
combination
commands
comment
commit

communicate
comparative
compare
comparison
compel
compelled
competition
complain
complaint
compliment
compose
comrade
concern
concluded
conclusion
condemned
confess
confidence
confident
confirm
confused
confusion
congratulate
conscience
conscious
consequences
consequently
considerably
consideration
consist
construct
consult
contented
contents
continually
contrary
convenient
convince
cooperation
cordially
corporation
corpse
correction
correspond
correspondence
countenance
courtesy
crayon
creamery
criticism
criticize
cruiser
crumb
crush
cucumber
cupboard
curiosity
customary
customer
cylinder

dealer
decline
defeat
definite
definitely
definition
delay
delayed
democracy
democrat
deny
dependent
deposit
descend
descending
deserve
desirable
despair
desperate
despise
detail
determine
devoted
dial
dictates
difficulty
dim
diner
diploma
director
disagreeable
disappoint
discount
discourage
disgrace
disguise
disgust
dislike
dismiss
dispatch
display
dispose
dispute
dissatisfied
distinguish
dividends
doubtful
doubtless
draft
dramatic
duplicate

earnest
economical
educate
effective
efficiency
efficient
elaborate
elbow
elsewhere
embarrassment
emergency
employ
employees
employer
employment
enable
encourage
endeavor
endurance
endure
engage
enterprise
enthusiasm
enthusiastic
envy
equally
erect
erosion
error
escort
establishment
estate
estimate
evidence
evidently
examine
exceed
excel
exception
excess
excite
excursion
exhibition
exist
existence
expectations
explanation
explode
exploration
explosion
exquisite
extension
extraordinary

factor
faculties
failure
fascinated

faucet
foe
feminine
fiction
fiery
filed
financial
fingerprint
flavor
flume
foreman
forwarded
foul
fragrant
frank
frequent
fret
frisky
frown
fulfilled
fund

gallery
garment
gem
generous
genious
gingham
glide
gossip
govern
gracious
gratitude
grief
grieved
groans
groomed
gross
guarantee
guardian
gutter

handling
hangar
haste
hastily
heal
hence
hereafter
hinge
hint
hoarse
homely
homestead
honesty
horrid
horror
huddle
humble
humor
hymn

icicle
illustrate
imitation
immediate
immense
impose
incline
inconvenient
indicate
inform
inhabitant
initial
injury
insist
inspect
instant
institute
institution
insulted
insure
intelligence
intention
interrupt
intimately
introduction
invasions
investigation
investment
issue
item
items
ivy

jewel
Jewish
jingle
journal
judgment

kennel
kindest
kindle
knead

label
launch
lecture
leisure
librarian
likeness
limit
limited
lingered
loan
losing
lotion
lovable
luncheon
lung

madam
magnet
maintain
makeup (n.)
management
mar
margin
masculine
melon
mental
mere
merit
meters
midst
mint
misery
mistaken
moderate
modest
monotonous
mood
moral
mortal
mortgage
motorcycle
municipal
murmur
muscle
mushrooms

naval
navigable
necessarily
necessity
neglected
nonsense
notion
nourishing
nuclear
numb

obedience
obliged
observation
observe
occasion
occasionally
occupy
occurrence
offering

omit
omitted
onion
opponent
oppose
opposition
ordinarily
organize
ounce
owing

pamphlets
parallel
parcel
parent
parliament
partial
particularly
pause
pave
payment
peaceable
perilous
personality
persuade
petition
photograph
physician
pickle
pierce
pipe line
pitiful
placing
plus
poppy
possess
possibilities
postal
postpone
preach
preferred
premium
preparation
preserve
presume
probable
procedure
proceed
procession
profession
professional
profitable
promotion
prompt
pronounce
pronunciation
proof
proportion
propose
proposition
prospect
provision
publication
pulse
puncture
pursue
pursuit
pyramids

quartet
quiz
quotation
quote

radish
raid
raisin
rarely
readily
reality
reasonable
rebel
recall
receipt
reception
recipe
reckon
recommend
recommendation
recover
reduce
refer
reference
referred
referring
refineries
refrigeration
refusal
regard
regarding
registration
regretted
regularly
reign
rejoice
relative
reliable
relieve
remainder
remark
remarkable
remedy
remembrance
remind
render
rendered
renew
renewal
repay
repeat
republican
reputation
require
resemble
residence
resident
resolution
respectfully
respond
responsibility
responsible
restore
retail
retire
retreat
revenge
revenue
reverse
revolt
rheumatism
rip
risk
rocket
roundhouse
ruffle
rural

Sabbath
sacrifice
sage
sanitary
satisfaction
satisfy
savage
scheduled
scoutmaster
seaman
securing
security
selection
senate
senator
separation
sheer
shipments
shiver
shortage
shrieking
sickly
siege

sift
situation
sketch
skid
slipper
solo
solve
speedometer
sphere
spice
stain
stating
stubborn
studio
stung
stupid
stylish
submarine
submit
subscribers
substitute
subtraction
subtrahend
suburb
suffer
sufficient
suggestion
summit
Sun.
sung
sunk
sunlight
sunrise
superior
superstition
supervisor
supplied
supreme
surround
survey
suspect
swarm
swear
sweat
sweetheart
syllable
sympathize
sympathy

talent
tedious
teenagers
temporary
text
they've
thimble
tidiness
tidy
tissues
toaster
tragedy
treasury
tremble
triumph
trolley
trusting
twilight
twist

unanimous
uncertain
understanding
undertake
undoubtedly
unfair
unimportant
universal
unlike
uphold
urge
useless

valued
values
valves
vary
varying
vehicle
vein
venture
verdict
vibration
victim
views
vigorous
villain
vineyards
virtue
vision
vivid
volume
voluntary
volunteer
vulgar

warehouse
wholesale
wholly
wisdom
wither

yardstick
yearly
yourselves
youthful

LEVEL 5

capsule
imaginary

LEVEL 7

acquaint
heroes
orbit

LEVEL 8

satellite

LEVEL 9

benefited
benefiting
(or benefitting)
disappeared
embarrass

LEVEL 10

association
committed
committing
descended
literary
picnicking
possessed
prejudice
recommended

LEVEL 11

abscess
academy
accessible
accumulate
accurately
acquiesce
acquisition
acquittal
aggression
aggressor
allotted
almanac
altar
alter
alumna
alumnae
alumni
alumnus
analyze
analysis
anonymous

bankruptcy
barbarous
bayonet
beneficial
bibliography
boycott
brilliancy

casualties
catastrophe
cinnamon
cite
colossal
competent
compulsory
conqueror
conscientiousness
contagious
convalescent
courteous
courtesy

dealt
deficiency
descendant
device
devise
digestible
dilemma
diphtheria
disastrous
discipline
discrimination
dissection
dissipation
dominant

eccentricity
ecclesiastic
elucidate
emphasize
erroneous
etiquette

fiery
forfeit
frantically
fundamentally

gelatin

heroine
humility
hypocrisy

immigration
imminent
incidentally
inflammable
influential
ingenious
innocence
intellectual

jeopardy

livelihood
loneliness

maintenance
maneuver
mediocre
melancholy
metamorphosis
millionaire
miniature
mournful

naive

obituary
omelet
optimism

pantomime
paralysis
paralyze
pasteurize
permissible
perspiration
pessimistic
phenomenon
picturesque
polluted
portrayed
preceding
predicament
proceeding
procedure
prophecy
prophesy
pursuing

receptacle
recollect
reconnoiter
recuperate
rehearsal

reminisce
renowned
respectability
sergeant
silhouette
site
spaghetti
specifically
strategy
strenuous
technical
temperament
tenant
tendency
torpedoed
tortoise
tragic
vacuum
ventilation
weird
wiry

LEVEL 12

aeronautics
affiliated
ambassador
annihilation
antiseptic
anxiety
apologetically
appeasement
architecture
artillery
assassination
assessment
assimilate
asylum
auspicious
balk
baritone
battalion
belligerent
beneficiary
bigoted
bizarre
blasphemous
bourgeois
budget
buoyancy
clientele
coincidence
collateral
commodity
communique
connisseur
consensus
corporal
corroborate
counterfeit
crystallize
cylindrical
disciplinary
drought
drunkenness
dynamic
earring
ecstasy
effervescent
eligible
emigrate
environment
espionage
exhilarated
exonerated
extravagant
exuberant
facetious
fictitious
furlough
gorilla
grandeur
guerrilla
guidance
harass
heiress
hemorrhage
humane
hypothesis
incriminate
indebtedness
inexhaustible
inimitable
inoculate
intercede
intimacy
intricacy
irrelevant
irreparable
irresistible
irritable
isolationist
legitimate
liquefy
mahogany
miracle
miscellaneous
molasses
momentous
monopoly
monastery
mucilage
nauseated
nauseous
neuralgia
obstacles
obstreperous
omission
pacifist
panacea
paraffin
paraphernalia
parliamentary
physiological
plebiscite
porcelain
precipice
predominant
prevalent
promissory
propaganda
psychological
questionnaire
reconcile
recruit
resistance
respectively
session
simile
soliloquy
sophisticated
spontaneous
statistician
statute
subsistence
superfluous
supersede
(or supercede)
supremacy
surgeon
symbolic
symmetrical
synonym
totalitarian
tranquillity
(or tranquility)
treachery
tyrannical
unprecedented
utility
vengeance
vertical
vigilance
whereabouts
wrestle

TEACHER REFERENCES

Publications of the Bureau of Curriculum Development, Board of Education of the City of New York:

Handbook for Language Arts: PreKindergarten–Grade Two. 1965-66, No. 8.

Handbook for Language Arts: Grades Three and Four, 1969-70, No. 6.

Learning Concepts in Spelling Through Programed Units, 1966.

Spelling Words List C, 1966 edition.

Teaching Spelling: Course of Study and Manual, 1953-1954, No. 6.

Publications of the New York State Education Department:

Learning to Spell: A Research Report. Bureau of Elementary Curriculum Development, 1960.

Spelling Program: Grades 7-8-9. Bureau of Secondary Curriculum.

Publications of the U.S. Department of Health, Education and Welfare, Office of Education:

English Language Arts in American High Schools, Bulletin No. 13, 1958.

Phoneme–Grapheme Relationships Basic to Cues for Improvement in Spelling. Cooperative Research Project Report Number 1991, Government Documents (available in the New York Public Library, Central Branch).

Tottle, Edward Loring. *The Sound to Word Method*. South Windham, Maine. Educational Materials Company, 1960.

CHAPTER V

History of the English Language

INTRODUCTION

Since language is the medium by which all members of a related group maintain interpersonal relationships and presumably communicate, it permeates every facet of teaching. Whether the teacher is introducing the spelling of the word *night* or *through*, or enacting before a class the impassioned exhortations to power of Lady Macbeth, what the teacher knows about language development and growth—the history of the English language—will affect the quality of his teaching and the insights gained by pupils into their native or adopted culture.

A study of the history of the English language adds a new dimension to the study of literature. At any one period of its history, the language reflects the culture of the age. Structures, vocabulary, even the mechanics of writing (punctuation, capitalization), provide insights into the kind of thinking of an author and his epoch. The ponderous sentence length and sanctimonious vocabulary of Benjamin Franklin's *Autobiography* tell us something significant about the climate of early America. Consequently, when pupils examine the differences in texts from one historical period to another, they becomes aware of the dynamic changes of language and of the nature of the men who use it. Pupils reading modern poetry can more intelligently probe the poet's motive in reviving the ampersand, regarded with anathema by many in our modern age. Such intense reactions to a mere mechanic of writing is an interesting sidelight resulting from the study of the history of the English language, and can also tell us much about the nature of ourselves.

While a teacher's solid linguistic background may add enrichment to any lesson, some systematic approaches should be adopted for sequential teaching throughout the grades. In the pages that follow are listed the objectives and suggested activities for grades 5-12. Additional sources of information may be found in almost all modern language texts.

GRADES 5-6

Objectives

- To gain some insights into the nature of language
- To recognize that the written form of English was invented long after the existence of the spoken language
- To become aware of the interrelationship of languages and to identify English as a member of the Indo-European group of languages
- To learn about the Germanic-French-Latin foundations of our language by noting spelling peculiarities in such words as *children, knight, through;* by building words with Latin prefixes, stems, and suffixes (see vocabulary section); and by noting such words as *mansion, beef, mutton*
- To understand the reason for irregular verb forms as *sing, sang, sung* and regular forms as *talk, talked, talked*
- To recognize that language is constantly changing and that variations of the same language occur when people are separated by geographical ethnic, or social barriers

Suggested Activities

Ask pupils to observe some animal (pet dog, cat) and then to try to decide at what point animals reach the limits of their intelligence in understanding vocal sounds. Ask them to explore what animals can do with vocal sounds.

Ask pupils to express ideas without words—danger, welcome home, forbidden action, etc.

Have pupils explore alphabetic systems, codes (Morse, Braille), artificial language. Inform them that alphabetic writing had existed for nearly 2000 years before such a system was used for writing English.

Have pupils make charts comparing present-day German words with words of Anglo-Saxon origin:

man—Mann	brother—Bruder	ship—Schiff
wife—Weib	mother—Mutter	cold—kalt
school—Schule	father—Vater	sit—sitzen

Have pupils find out about the isolated language community of Tristan de Cunha, three volcanic islands in the South Atlantic, where inhabitants speak in English dating back 100 years.

Post a chart (now easily obtainable) showing the history of the English language. If possible, play recordings of Old and Middle English to dramatize the changes in English. Stimulate curiosity about changes in our language and correlate with social studies so that pupils may find out about successive occupations of England by Celts, Angles, Saxons, Jutes, Danes, Scandinavians, and French Normans.

Have pupils tape-record their speech and then discuss differences in their language. Inform them that how we speak is the sum total of what we have heard. Interrelate this activity with Chapter IV, "Acquisition of Standard English Patterns", of the Speech Strand.* Introduce the causes for dialect variation.

Introduce the causes of pronunciation change:

force of accent (in Old English the accent was placed on the root of the word, e.g., befriend, friendless, unfriendly, friendship)

slurring of unaccented syllables

tendencies to pronounce unlike sounds similarly and to avoid too many similar sounds

contact with new language, as in the case of the Danish takeover of half of England in 878 A.D. with the resultant loss of the inflections at the end of words (the language of the Norsemen was similar, but endings were different, and confusion led to the dropping of endings)

Post a chart, such as the simplified one which follows, to stimulate discussion of how our language is related to the Indo-European family of languages. Encourage pupils to read about the history of our language.

---

*Handbook for English Language Arts, Grades 5-12: Speech and Composition.

INDO-EUROPEAN LANGUAGES INDO-HITTITE HITTITE	
Eastern Languages	*Western Languages*
Indo-Iranian	Hellenic-Greek
Armenian	Italic-Latin-Romance Languages
Albanian	(French, Italian, Spanish, Portuguese, Roumanian)
Balto-Slavic	Celtic-Gaelic
Iranian-Persian	German-Scandinavian-Dutch-English

Demonstrate how those who created our written language tried to duplicate the sounds of our language through letters and that Old English was completely phonetic, since all letters and syllables were pronounced. Ask pupils to supply regularly patterned words. Help them discover the reason for irregular patternings.

Interrelate with reading. Have pupils play games calling for the contribution of a rhyming word to match the one written on the board. Have pupils identify regular sound patternings in both spelling and reading, and dramatize the origin of irregularities by pronouncing *knight* with all the letters and the Germanic guttural *gh* sound.

Demonstrate the role of punctuation in the written form of our language by placing an unpunctuated paragraph on the board. Have pupils assume the identity of the early scribes and printers who tried to translate the intentions of a speaker into a written language. Discuss the function of the period, comma, exclamation point, and quotation mark.

Dramatize the difference between our regular and irregular verbs by pronouncing Old English forms with an exaggerated Germanic pronunciation:

Infinitive	Past (singular)	Past (plural)	Past Participle
*writan**	wrat	writon*	writen*
*singan**	sang	sungon	sungen

*i pronounced as *ee*

The majority of Old English verbs—the weak or predominant ones in our language—added endings to the present stem. Ask pupils to make lists of regular (weak forms) and irregular verbs (strong forms). Have pupils compare the length of their lists and discuss the reasons one is longer than the other. (Analogy of *-ed* forms.)

Demonstrate how our language became simplified by telling pupils that if they had lived in England 1200 years ago they would have had to learn many forms of a word to show its use in a sentence. Use *ox* as an example for weak forms and *fish* for strong ones.

Ask pupils to explain *ox* and *oxen* in Modern English:

oxe	oxen
oxen	oxene
oxen	oxen
oxen	oxen

Ask pupils to explain *fish* and *fishes* in Modern English:

fisc*	fisces
fisces	fisce fisces
fisce	fiscen fisces
fisc	fisces

Discuss such words as *children, deer, sheep.*

Explain that when the Norsemen came to the coast of England they brought a similar language but the endings were different. People became confused and omitted them altogether.

*pronounced feesch

Make pupils language conscious by having them learn how to say a word, such as *mother*, in several languages:

Lithuanian	moter	Greek	mater
Celtic	mathair	Persian	matar
Latin	mater	Sanskrit	matar

Pupils might also investigate the similarity of numbers, such as *three*, in Indo-European languages:

Greek	treis	Czech	tri
Italian	tre	Russian	tri
Irish and Welsh	tri	Slavic	trije
Latin	tres	Lithuanian	trgs
Romanian	trei	Danish	tre
Sweden	tre	Polish	trzy

Many inner-city pupils say *aks* for ask. Mention that this is a very old form of English, retained probably because of the isolation of the community.

When a pupil uses a double negative, point out that the English of the colonists was the language of Shakespeare, who used double and triple negatives, but that we no longer do this.

Utilize opportunities when pupils are reading fairy tales to tell them about Jacob Grimm, the noted language scholar, who, because he read old manuscripts, saved these medieval tales from permanent loss.

GRADES 7-8

OBJECTIVES

- To gain increasing awareness of historical changes and geographic variations in the pronunciation of English (see Chapter IV, "Acquisition of Standard English Patterns", in the Speech Strand.*)
- To understand the socio-economic, political, and cultural factors causing language change in America

Handbook for English Language Arts, Grades 5-12: Speech and Composition.

- To become aware of the differences between American and British English
- To recognize factors in American history as contributory to the growth of dialects and language insularity
- To identify the structure of modern English and the arbitrariness of spelling to understand its relationship to older forms of English
- To discover the causes of language growth
- To gain appreciation of the cultural characteristics of earlier periods of English by reading legends, tales, stories, and ballads and identifying the characteristics of each (Norse tales, Celtic legends of King Arthur, Old and Middle English ballads)

Suggested Activities

Have pupils note speech variations heard on television programs (see Speech Strand*). Review carryovers of Shakespearean English found in the speech of isolated communities: double negatives, aks, omission of *do*. Display excerpts from older texts to make pupils aware of the changing character of English. Suitable excerpts to interrelate with social studies might be:

From William Bradford's *Plymouth Plantation*.*

> showing how they sought a place of habitation and what befell them their aboute.
> Being thus arrived at Cape-Cod the 11. of November, and necessitie calling them to looke out a place for habitation, (as well as the maisters & mariners importunite) they having brought a large shalop with them out of England, stowed in quarters in the shipe, they now gott her out. I sett their carpenters to worke to trime her up; but being much brused & shatered in the shipe with foule weather, they saw she would be longe in mending.

From Benjamin Franklin's *Autobiography*, 1771:

> Josiah, my father, married young, and carried his wife with three children into New England about 1682. The

*Excerpted from *The Puritans: A Sourcebook of Their Writings* by Perry Miller and T.H. Johnson, eds. (New York: Harper, 1963), Vol. 1.

conventicle† having been forbidden by law and frequently disturbed induced some considerable men of his acquaintance to remove to the country, and he was prevailed with to accompany them thither, where they expected to enjoy their mode of religion with freedom.

Coordinate the English program with that of social studies for opportunities to note factors important in the language development of our country:

Divisions between the North and South

Pioneer, isolated settlements in the West and Midwest

Slavery in America

Ghetto areas in big cities

Have pupils report on the speech of cowboys on TV Westerns.

Have pupils listen to British and American movie and television personalities to note differences in speech and language.

Make pupils aware of differences in British and American spelling.

American	*British*
honor	honour
center	centre
theater	theatre
check	cheque
program	programme
traveler	traveller
defense	defence
jail	gaol
analyze	analyse

Have pupils listen to and read Negro spirituals to identify elements resulting from cultural isolation.

After pupils have gained some familiarity with basic sentence structure, have them compare modern sentences with those of Middle English in order to see the little change in basic structure in almost five hundred years:

---

†conventicle—a meeting or assembly for religious worship, especially, a secret or unlawful one, as of English dissenters in the 16th and 17th centuries.

William Caxton, who introduced printing to England, noted that there were tremendous changes in the language in his lifetime. In answer to complaints about a translation he made in 1490, he stated:

> "And fayn wolde I satyofye every man and so to doo, toke an olde boke and redde therein and certaynly the englysshe was so rude and brood that I coude not wele vnderstand it."

Pupils may note the importance of word order in Middle and Modern English.

Correlate work with that of the foreign language teacher so that pupils collect a large number of cognates, which they can pronounce in English and in the foreign language. Demonstrate the French and Latin impact on English as the result of the four-hundred year Norman-French occupation of England.

Correlate work with the social studies teacher to help pupils discover why the vocabulary of English increased from 50,000 to 600,000 words during the Renaissance and Age of Discovery.

Ask pupils to collect words connected with the space age and new scientific inventions.

Have pupils check the origin of the names of the 50 states in the Union (27 have Indian names).

Provide opportunities for pupils to read, act out, and discuss Old English ballads, if possible in translations accompanied by the older text. Encourage discussion of the ideals, problems, kinds of heroes of the Middle English period. The same may be done with the Celtic legends of King Arthur.

GRADE 9*

OBJECTIVES

- To help pupils discover the various historical changes in English through media and the close examination of texts or reproduced documents
- To enable pupils through listening and visual experiences to compare the intonational patterns, structures, meanings, and vocabulary of

*Specific objectives and activities will be provided for each of the high school grades.

Modern English with those of popular poems and ballads of the medieval period

- To introduce pupils to heroes in Old English poems and Middle English ballads to encourage their comparing the Anglo-Saxon hero with the Greek hero of Homer's *Odyssey*, the classic hero, and the antihero of contemporary fiction
- To introduce pupils to the early Modern English of Shakespeare with the help of various media and live plays

Suggested Activities

Have pupils listen to a reading of Old English poetry to note the strong accents.

Discuss the effect of such a strong accent on other vowels in a word. Demonstrate the effect of a strong accent on vowels by asking pupils to compare the same vowels in words, such as the following:

*a*te *na*tivity *ma*triculation

Have them observe the irregular or strong verbs to note vowel variations, probably caused by changes in accent: *ri*de, *ro*de, *ri*dden, *si*t, *sa*t, *se*t, *se*at, *se*ttle.

Have pupils listen to portions of Chaucer in Middle English. Inform them that English spelling was fairly frozen in the fifteenth century in spite of changes in pronunciation. Assign several groups to work together with a dictionary to select words whose spelling indicates that they have undergone pronunciation changes.

Introduce pupils to medieval ballads to note the life style and kind of hero that was popular. The language of old ballads may be in British dialect. When possible, present the original form with the translation. "Edward" is provided here in Middle English. Records recreating these old ballads are now available for comparisons with Modern English versions.

Popular Ballads of Interest

Lord Randal
Sir Patrick Spens
Barbara Allen
Chevy Chase

The Maid Freed from the Gallows
The Two Sisters
The Wife of Usher's Well
Bonny Barbara Allan
Johne Armstrong
Mary Hamilton
Get Up and Bar the Door

Edward

(in Middle English)

Why dois your brand sae drap wi bluid
Edward, Edward,
Why dois your brand sae drap wi bluid
and why sae sad gang yee O?
"O I hae killed my hauke sae guid,
Mither, Mither
O I hae killed my hauke sae guid,
And I had nae mair bot hee O."

"Your haukes bluid was nevir sae reid,
Edward, Edward
Your haukes bluid was never sae reid,
My deir son I tell thee O."

O I hae killed my reid-roan steed,
Mither, Mither
O I hae killed my reid-roan steed
That erst was sae fair and trie O"

"Your steed was aulk, and ye hae got mair,
Edward, Edward,
Your steed was auld, and ye hae got mair,
Sum other dule ye drie O."

"O I hae killed by fader deir,
Mither, Mither
O I hae killed my fader deir,
Alas, and woe is mee O!"

"And whatten penance will ye drie for that,
Edward, Edward,

And whatten penance will ye drie for that
My deir son, now tell me O."
Ile set my feit in yonder boat
Mither, Mither,
Ile set my feit on yonder boat,
And Ile fare over the sea O"

"And what weil ye doe wi your towirs and
your ha,
Edward, Edward
And what will ye doe wi your towirs and your ha,
That we sae fair to see O."
"Ile let thame stand til they down fa,
Mither, Mither
Ile let thame stand til they down far,
For here nevir mair maun I bee O."

"And what will ye leive to your bairns and your wife,
Edward, Edward.
And what will ye leive to your bairns and your wife,
When ye gang over the sea O?"

"The warld is room, late them beg thrae life,
For thame nevir mair will I see O."

And what will ye leive to your ain mither deir
Edward, Edward
And what will ye leive to your ain mither deir?
My dear son, now tell me O."

"The curse of hell frae me sall ye beir,
Mither, Mither
The curse of hell frae me sall ye beir,
Sic counseils ye gave to me O."

Introduce pupils to "The Seafarer." Ask them to identify the life of the seafaring Anglo-Saxon and to role-play his reactions to his life at sea. Have them discuss his concept of life, his hopes, and his fears. Assign a comparison of the early Anglo-Saxon sailor with the Greek hero, Odysseus, and with the protagonists of modern song ballads. (A modern English version of "The Seafarer" is provided for projection or duplication. Some texts also reproduce the Old English version.)

"The Seafarer" is found in the *Exeter Book* and was probably composed at about the same time as "The Ruin," perhaps early eighth century.

In both poems Christian and pagan elements are combined. (These poems may be read to poor readers.)

The Seafarer

(Modern English version)

I can sing a true song about myself,
Tell of my travels, of many hard times
Toiling day after day; I can describe
How I have harbored bitter sorrow in
my heart
And often learned that ships are homes of sadness.
Wild were the waves when I took my turn,
The arduous night-watch, standing at the prow
While the boat tossed near the rocks. My feet
Were tortured by frost, fettered
In frozen chains; fierce anguish clutched
At my heart; passionate longings maddened
The mind of the sea-weary man. Prosperous men,
Living on land, do not begin to understand
How I, careworn and cut off from my kinsmen,
Have as an exile endured the winter
On the icy sea . . .
Icicles hung round me; hail showers flew.
The only sound there was of the sea booming—
The ice-cold wave—and at times the song of the swan.
The cry of the gannet was all my gladness,
The call of the curlew, not the laughter of men,
The mewing gull, not the sweetness of mead.
There, storms echoed off the rocky cliffs; the
icy-feathered tern
Answered them; and often the eagle,
Dewy-winged, screeched overhead. No protector
Could console the cheerless man.
He who is accustomed to the comforts of life
And, proud and flushed with wine, suffers
Little hardship living in the city
Will never know how I, heavy with weariness
Have often had to make the ocean paths
my home.

The night-shadow grew long, it snowed from the
north,
Frost fettered the earth; hail coldest of grain,
Battered the ground. But now my blood
Is stirred that I should make trial
Of the mountainous streams, the tossing salt waves;
My heart's longings always urge me
To undertake a journey, to visit the country
Of a foreign people far across the sea.
On earth there is no man so self-assured,
So generous with his gifts or so gallant in his youth,
So daring in his deed or with such a gracious lord,
That he harbors no fears about his seafaring
As to what Almighty God will ordain for him.
He thinks not of the harp nor of receiving rings,
Not of rapture in a woman nor of any worldly joy,
But only of the rolling of the waves;
The seafarer will always feel longings.
The groves burst with blossom, towns become fair,
Meadows are beautiful once more, the whole world revives;
All these things urge the eager man
To set out on a journey over the salt streams.
And the cuckoo, too, harbinger of summer, sings
A mournful song, boding bitter sorrow
To the heart. Prosperous men know not
What hardship is endured by those
Who tread the paths of exile to the ends of
the world,
Wherefore my heart leaps within me,
My mind roves with the waves
Over the whale's domain, it wanders far and wide
Across the face of the earth, returns again
to me
Eager and unsatisfied; the solitary bird screams,
Irresistible, urging my heart to the whale's way
Over the stretch of the sea.
So it is that the joys
Of the Lord inspire me more than this dead life,
Ephemeral here on earth. I have no faith
That the splendors of this earth will survive forever,
There are three things which, until one
Occurs, are always unpredictable:

Illness or age or death in battle
Can deprive a doomed man of his life.
Therefore each man should strive, before he leaves
This world, to win the praise of those living
After him. The best of posthumous fame
Is to achieve great deeds on earth
Against the malice of the fiends, against the devil,
So that the children of men may honor a man's name
And his fame at last may live with the angels
For ever and ever, in the joy of life eternal
Amongst the heavenly host.
Days of great glory In the kingdom of earth are gone forever;
Kings and emperors and gold-giving lords
Are no longer as they used to be—
Once they wrought deeds of greatest renown,
Lived in most lordly splendor;
Such excellence proved ephemeral, those joys
have passed away;
Weaklings thrive and hold sway in the world,
Enjoy it only through their own labors; all honor is laid
low
The earth's flower ages and withers
As now does every man throughout this middle-world;
Old age grasps his hand, his face grows pale,
Grey-haired he mourns; he knows that his former
friends,
The sons of princes, have been placed in the earth.
Then, when he dies, his lifeless body
Cannot taste sweetness, feel the sharpness
of pain,
Lift a hand or be lost in reveries of the mind.
Though a brother may bury his kinsman
Amongst the dead, strew his grave with gold
And the many treasures he wished to take with
him:
The shining gold which a man stores on earth
Is of no assistance to his sinful soul
Confronted at last by God's wrath,
Great is the fear of God; through Him the world
turns.
He created the mighty plains
The face of the earth and the sky above.

Foolish is he who fears not his Lord: death
will find him unprepared.
Blessed is the humble man: he will find
mercy in Heaven.
God gave man a soul to have faith in
His strength.

Introduce pupils to other Old English literature. Another poem in the *Exeter Book* is "The Ruin," in which the reader is given a picture of the Anglo-Saxon's reaction to the destruction of man's work.

THE RUIN

Wondrous this masonry wasted by Fate!
Giant-built battlements shattered and broken!
The roofs are in ruin, the towers are wrecked,
The frost-covered bastions battered and fallen.
Rime whitens mortar; the cracking walls
Have sagged and toppled, weakened by Time.
The clasp of earth and the clutch of the grave
Grip the proud builders, long perished and gone,
While a hundred generations have run.
Hoary with lichen and ruddy of hue
This wall has outlasted, unshaken by storm,
Reign after reign; now ravaged and wrecked
The lofty arch is leveled in ruin . . .
Firmly the builder laid the foundations,
Cunningly bound them with iron bands;
Stately the palaces, splendid the baths
Towers and pinnacles pointing on high;
Many a mead-hall rang with their revelry,
Many a court with the clangor of arms,
Till Fate the all-leveling laid them low.
A pestilence rose and corpses were rife,
And death laid hold on the warrior-host.
Then their bulwarks were broken, their fortresses fell!
The hands to restore them were helpless and still.
Desolate now are the courts, and the dome,
With the arches discolored, is stripped of its titles.
Where of old once the warrior walked in his pride,
Gleaming with gold and wanton with wine,

Splendidly shining in glittering mail,
The structure lies fallen and scattered in ruin.
Around him he saw a treasure of silver,
Riches of pearl and precious stones.
In a shining city of far-flung sway.
There stood courts of stone, with a gushing spring
The spot where the hot baths burst into air.
Of boiling water in welling flood
And a wall embosomed in gleaming embrace.

Nearly one hundred riddles were found in the *Exeter Book*. The riddles were not titled in order to challenge the reader to guess the subject.

The Book Worm

A moth ate a word! To me that seemed
A strange thing to happen, when I heard that wonder,
A worm that would swallow the speech of a man,
Sayings of strength steal in the dark,
Thoughts of the mighty; yet the thieving sprite
Was none the wiser for the words he had eaten!

The Falcon

I'm bosom-friend to one of noble blood,
The soldier's comrade, minion of my lord,
And courtier to the king. Sometimes on me
A fair-haired, stately woman lays her hand,
The queenliest daughter of a nobleman
The bloom of the trees I wear upon my breast!
At times I ride perched on a fiery steed,
Leading the troop. My tongue is dry and hard.
Oft when a seer sings his prophetic song,
I furnish fit reward. Fine is my fashion,
And I am dark of hue. Tell what I'm called.

A Ship

Our world is lovely in different ways,
Hung with beauty and works of hands.
I saw a strange machine, made
For motion, slide against the sand.

Shrieking as it went. It walked swiftly
On its only foot, this odd-shaped monster,
Travelled in an open country without
Seeing, without arms, or hands,
With many ribs, and its mouth in its middle.
Its work is useful, and welcome, for it loads
Its belly with food, and brings abundance
To men, to poor and to rich, paying
Its tribute year after year. Solve
This riddle, if you can, and unravel its name.

Have pupils compare older versions of English with the early Modern English of Shakespeare in such plays as *A Midsummer Night's Dream* or *Julius Caesar*.

Ask pupils to observe:

1. Shakespeare's use of pronouns
2. forms of the verb (*eth* or *est* forms); use of the verb *to be* with the past participle, as in *you are come*; use of the present for the progressive form, as in *he comes*; unusual past participles, as *have spoke*.
3. use of inversions in questions
4. use of double negatives or a negative placed after the object of the verb.

Have pupils translate a scene from Shakespeare into contemporary English. Particularly gifted pupils may add an original scene to a play by Shakespeare and write it in early modern English.

Provide opportunities for pupils to hear the plays on records or see them live or on film.

GRADE 10

Objectives

- To make pupils aware of the marked differences among the dialects of England as compared with the relative conformity of American English
- To make pupils sensitive to differences in intonational patterns and

variant pronunciations, particularly as it affects standard British English and standard American English

- To help pupils perceive the reason for the dominance of standard dialects in English and in other languages
- To help pupils identify some of the characteristics of early Modern English and to understand its relationship to the language of the first American colonists
- To facilitate pupils' understanding of Shakespearean English for a better understanding of the plays
- To make pupils aware of Shakespeare's contribution to the growth of English

Suggested Activities

Have pupils explore the language sections in the unabridged Webster and Random House dictionaries to examine the many alphabets in existence and to note that alphabetical writing had existed for nearly two thousand years before such a system was used for the encoding of English.

Assign pupils to reenact the problems faced by early scribes—that of finding letters to represent the sounds of English. Have pupils collect esoteric words for dictation to board scribes seeking to translate the sounds into letters.

Provide opportunities for pupils to examine projections of Old English documents to note some of the dialectal differences (see Grade 9). Use this as a motivation for the reading by pupils of the areas of language development so that they may understand the reasons for the four major dialect regions in England: Northumbrian covering the North of England the Lowlands of Scotland; Mercian spoken across a broad band of the center of the country, but divided into a West and East Midland area as a result of the Danish invasions of the ninth century; Kentish dialects in the Jutish settlements of Kent, Surrey, and the Southern Coast; West Saxon in the rest of England south of the Thames.

Help pupils become aware of the continuing dialectal differences of British English through such literature as the poems of Robert Burns, the novel *Wuthering Heights* by Emily Brontë, the novels of Thomas Hardy, the play *Candida* by George Bernard Shaw, as well as his *Pygmalion*. Discuss the differences between regional and social dialectal differences.

Have pupils listen to the regional dialects of popular British song groups. The Beatles are representative of the Liverpool dialect. Pupils may also identify the Cockney dialect of East End Londoners. They may then compare this speech with that of members of the royal family, the government, or culture specialists, such as Sir Kenneth Clark. Have pupils note differences in pronunciation in American and British English of such words as *schedule, laboratory, renaissance*.

Have pupils read about the standard dialects of France, Spain, and Italy. If pupils are studying a foreign language, close correlation between the work of the departments may result in enriched language study. Have pupils report on their findings and discuss the relationship between economic and cultural dominance of a region and the spread of its dialect.

Have pupils research the cultural, economic, and geographic activities of England in the sixteenth century in order to find out about the effects of explorations, inventions, and humanistic studies of the ancient classics on the English language. Arrange for a discussion forum to explore the reasons for the vast expansion in vocabulary during the sixteenth and early seventeenth centuries. Have pupils make predictions about our own language. Encourage the writing of essays on such topics as Our Changing Language, This New English, English for the Year 2000.

Have pupils discover the effect of printing on language by first having them invent names, which they transmit orally to classmates, and then by having the fifteenth pupil record the names on the board. Pupils should note changes caused by oral transmission without reference to letter symbols. Let pupils discuss their reactions to the difference between a society without any means of recording its language as compared with one that does. Pupils may read about the linguistic problems of Africa where the lack of writing has caused a proliferation of dialects.

Introduce Shakespeare's play *Henry V* through the film version of Sir Laurence Olivier.* Ask pupils to read about the relations of France and England from 1066 to the end of the fourteenth century. Have pupils present brief talks on such topics as:

How a War and Plague Affected a Nation's Language
Why We Speak English Instead of French
English: French-German Mix
England's Bilingual Nobility: The Norman French

*Available at the Central Film Library, Bureau of Audio-Visual Instruction.

Coordinate activities with the foreign language department so that pupils may hear the same cognates pronounced in English, French, Italian, and Spanish. This is particularly helpful for pupils learning English as a second language. Arrange for a dramatic identification of Latin-Greek borrowings in English and discuss the reasons for their appearance in English and in the Romance languages. Have a committee prepare a bulletin board display of cognates as well as other Latin-Greek borrowings.

Interrelate the study of the history of the language with the study of vocabulary to help pupils discover why we have so many synonyms in the English language, such as the following:

rise—mount—ascend
goodness—virtue—probity
holy—sacred—consecrated

Play a record or tape of an authentic Early Modern English rendition of one of Shakespeare's plays to enable pupils to identify salient differences in his pronunciation. Although the British novelist Anthony Burgess states that Shakespeare's pronunciation is far closer to Nixonian or Black Panther English than to the dialect of Elizabeth II, his rhymes indicate that there were some slight differences in the sounds of vowels.

Pupils may note:

blood	pronounced like brood
alone	like gone
moan	like foregone
was	like glass
herd	like bird
is	like amiss
are	like care
room	like Rome
root	like boat
tongue	like song
certain	like sarten*
concern	like consarn*
service	like sarvice*

*Recorded by Carl Sandburg in *Young Abe Lincoln* as the dialect of Illinois; also heard in Arkansas and in the Midwest.

Have pupils compare a scene in *Romeo and Juliet* with a film or live version. Encourage pupils to discuss the reasons it is so much easier to understand the enacted play. Have pupils identify the element of redundancy of code signals in enacted versions and the reasons such signals as tone, pitch, volume, pause, gesture, expression, and any other visual element facilitate comprehension.

When pupils become familiar with the Shakespearean play under study, divide the class into five groups so that each group can report on the language elements they discover in a close study of an act. Activities may include:

WORD LOSSES IN THE LANGUAGE

methought (past tense of methinks—It seems to me)
paddock (toad)
ere (before)
mo (more)
forthwith (without delay)
hither (here)
thither (there)
betwixt (between)
sooth (true—in sooth—in truth)
sirrah (fellow or sir, expressing contempt or annoyance)
betimes (in good time, early, soon)
withal (in addition)
an (in the sense of if)
throstle (thrush)
hie (hasten, hurry)
gramercy (many thanks)
beshrew (curse)
bespeak (indicate)
forsworn (denied)
wether (a castrated ram)
would (want or desire)
wight (a person, creature)
fardle (bundle)
bodkin (dagger)
alarum (to arms)
nuncio (messenger)
bankrout (bankrupt)
ague (chills and fever)

CHANGED MEANINGS

(words Shakespeare used; now obsolete)

fond—foolish, silly
conceit—thought, idea
nice—fastidious, difficult to please
presently—now
free—innocent
art—learning
portly—grand
with all convenient speed—taking one's time
sad—serious
abuse—deceive
appeal—accuse
vantage—opportunity
questionable—able to talk
rivals—partners
competitors—partners
extravagant—wandering outside
unlucky—fatal
perplexed—mentally tortured

LATIN WORDS USED BY SHAKESPEARE AND ADDED TO THE ENGLISH LANGUAGE

agile	dire	horrid
allurement	discountenance	impertinency
antipathy	emphasis	meditate
catastrophe	emulate	modest
consonancy	expostulation	pathetical
critical	extract	prodigious
demonstrate	hereditary	vast

SHAKESPEARE'S USE OF STRUCTURES

PRONOUNS — Shakespeare used *his* for *its* (*its* was popularly used after 1650); he used reflexives in the subject position and the objective form. The *thou* form was still used with the *est, st* form of the verb; also *thou wilt, thou shalt*. *Thou–thee* used with familiars and inferiors; *ye* alternated with *you* in object positions.

Verb Forms Inversion of the verb in questions so that it is in a position in front of the subject, viz., *Come you from old Bellario?* When a modal (*have* or *be*) was not present, Shakespeare sometimes used *do* to carry the tense, or sometimes used the inverted form.

Shakespeare used the negative after the main verb, viz., *You look not well.* He also used double and triple negatives, and past participles, such as *writ, have, spoke.* Early Modern English was characterized by a two-tense system, as in Germanic languages, present and past. The simple present seldom indicates action going on at the present time.

Noun Forms Shakespeare used some of the forms of the British southern dialects: *housen, devlen* (devils)

Transposition Of Structure *gentle my lord* for *my gentle lord*

More Frequent Use Of Capitals

Capitals used for nouns and letter symbols differ from those of later Modern English:

Heartake	Puzels	Currants
Mortall	Pawse	

Final *e* and *es* appear as vestiges of lost inflections:
minde, skepe, dreame, arrowes

The apostrophe is used in contractions, but not in possessions:
there's, o're but *mans, Lawes*

S is written as *f*, and *u* and *v* are interchangeable with *v* at the beginning of words, and *u* used in the interior of words, viz., *v*nder, trau*e*ller.

Have pupils comment on constructions, such as:

speake by the card	*My gorge rises at it*
I marry	*Were wont to set the table on a roare*

Have pupils comment on constructions, such as:

twill away againe	*is growne*
is to be buried	*we're wont to set*

Have pupils compare a modern translation of Shakespeare with the original.*

Ask pupils to make a survey of everything in our modern environment that helps to minimize dialectical differences in English—television, radio, newspapers, magazines, books, signs of all sorts. Have them compare a community in the following periods: 1570-1770; 1870-1970; 2000-2070. Ask pupils to discuss the effects of media and new forms of communication and transportation on the language.

Assign pupils to examine magazines and newspapers from different areas of the United States, different regions of Great Britain, and different regions of the English-speaking world to note similarities and differences.

Encourage pupils to translate an act of a Shakespearean play under study into modern English and to translate a news article or editorial into Shakespearean English. Mature pupils might enjoy recasting contemporary events into Shakespearean backgrounds and language. *Hamlet* may also be transposed into contemporary language and situation as suggested so brilliantly in the feature article by Anthony Burgess in the December 11, 1970, issue of *The New York Times*.

GRADES 11

Objectives

- To enable pupils to become more deeply aware of the phenomenon of regional dialects in the United States as a part of our national history and growth
- To foster understanding of the causes for regional and social dialects as an aspect of language proliferation
- To promote greater tolerance for American dialectical variations
- To enable pupils to identify the reasons authors use regional dialects in their writings and to compare the effects of standard English with those of the regional dialect

Suggested Activities

Have pupils listen to Tennessee Williams' selections from his own work (91705 NCTE) to note his intonational patterns and expressions.

*See *Leaflets on Historical Linguistics* (Urbana, Ill.: National Council of Teachers of English, 1967).

Have pupils listen to *Americans Speaking* (NCTE 24306) to note the characteristics of speakers from six dialect areas in the United States. Then allow them to hear either a taped discourse or reading by a contemporary British figure to note divergences from American English in pronunciation, vocabulary, or constructions. Have them discuss this language variety and the probable causes for it.

Plan a "Home Listening Unit" of televised Westerns. Ask pupils to compare the language used with standard American English and standard British English.

Form pupil committees to concentrate on the regional dialects of various parts of the country and to gather data over a two-month period by listening to speakers on television and in films. Have pupils discuss and report on the characteristics of the various regional dialects. Some talented pupils might be able to absorb the patterns.

Devise a questionnaire to probe the pupils' inner feelings about language. Such questions as these may be used:

1. If I could change my speech, I would want to talk like the residents of a) Chicago, b) San Francisco, c) Boston, d) New York City.

2. Authors use dialects in their works to a) provide local color, b) portray social inferiors, c) depict people of a certain race, d) show how different people talk.

Ask pupils to visit the reference room of the public library to examine such works as the *Dictionary of American Regional English* and the *Linguistic Atlas Project*. Ask them to report on their findings and to identify such dialects as Cajun from the Louisiana Bayou country and Pennsylvania Dutch.

Have pupils report on the kinds of speech used by different age groups in the community and on television. Make pupils aware that language differences are related to age, sex, education, occupation, and origin. Use this as an added dimension in helping pupils to analyze an author's techniques in characterization by using the varieties of English as a literary device. In studying works of American literature, ask pupils to probe the education, social status, regional background, and culture of a character by his speech.

In studying novels, plays, and short stories, or such a work as Edgar Lee Masters' *Spoon River Anthology*, have the pupils do some geographical sleuthing by studying the place names of the region in a detailed atlas

to determine the origins of the population. In many cases a population shift was on horizontal lines corresponding to the degrees of latitude on the United States map. People from Western New York took their dialect to Michigan, Wisconsin, Northern Illinois, and Northern Ohio. The pattern of population shift is important in the formation of a regional dialect area.

Knowing the characteristics of regional dialects may often enhance the enjoyment of dramatizations and oral readings of works which represent the diversity of American language. Ask pupils to pinpoint the salient characteristics of regional dialects:

Eastern New England: the pronunciation of *r* is lost before consonants and in words in final position (Pak the cah).

Midwestern states: insertion of *r's* before consonants and following a vowel at the ends of words (Worsh the cor for Wash the car).

South: e is sounded like *i* as in pinny for penny, and Nigra for Negro. Pupils from the South may ask for a pin (pen).

Pennsylvania Dutch (area where John Updike grew up): noose for news.

Canada: aboot for about (Middle English pronunciation of *ou*).

Assign the reading of books representative of the entire United States, and possibly Canada. Some representative authors are:

John Steinbeck	California and Oklahoma
Jesse Stuart	Eastern Kentucky
Ring Lardner	Midwest
Sinclair Lewis	Midwest
Mark Twain	Missouri
Ole Edvart Rolvaag	*(Giants in the Earth)* Middle West
Willa Cather	*(O Pioneers, My Antonia)* Nebraska
Tennessee Williams	South
Robert Penn Warren	South
William Faulkner	South
Patterson Green	*(Papa Is All)* Pennsylvania Dutch
John Updike	Pennsylvania

Ask them to discuss differences they note. How does the language affect the reader?

Enable pupils to discern an author's view of language as either overtly expressed in Emerson, Thoreau, and Whitman, or demonstrated through

style and technique in works studied. Encourage pupils to discuss how individual and group attitudes toward language may affect the form it takes.

Have pupils compare language conditions today in an age of national television and films with the situation one hundred and fifty years ago in the United States when communication was difficult.

Demonstrate through historical example that the dominant dialect depended on the power and influence of its inhabitants. Have pupils discuss the regions of the United States as to power and influence and predict what our language will be like in the year 2070 A.D.

GRADE 12

Objectives

- To help pupils acquire a scientific attitude toward language and to demonstrate an awareness of its ever-changing nature
- To enable pupils to understand the major causes of language change
- To enable pupils to identify the various historical stages in the development of the English language
- To help pupils understand how a changing culture affects verbal expression in sentence forms, vocabulary, and the mechanics of writing style
- To foster an appreciation of the culture and language of the many periods in the history of English from early Anglo-Saxon to the diverse forms of contemporary English
- To enable pupils to demonstrate their familiarity with the past history of English through a recognition of older forms still present in the language
- To increase the ability of pupils to use the full resources of English as the result of a more intimate knowledge of its formation and relation to other Indo-European languages

Suggested Activities

Have pupils find out about the Indo-European family of languages and the eight principal language families this one language broke into because of lack of close intercommunication. Distribute duplicates of the following

so that pupils can discover how one language can change into many.

Indo-Iranian: classical Vedic and Sanskrit, the many languages of India and Persia (Dravidian languages are not Indo-European in origin)

Hellenic: ancient and modern languages and dialects of the Greek mainland, Crete, Rhodes, islands of the Aegean Sea; Greek-settled areas of southern Italy and Sicily

Italic: Latin and the Romance languages which developed from spoken Latin (Spanish, French, Italian, Portuguese, Rumanian)

Balto-Slavic: Baltic languages of Latvia and Lithuania, and the Slavic group of Polish, Czech, Russian, Bulgarian, and Serbo-Croatian

Armenian: a language and group of languages spoken in what is now part of the Soviet Union

Albanian: the language of Albania and of small pockets in southern Italy

Celtic: the language of Gaul (no modern descendant); modern non-English languages of Ireland, Wales, Scotch Highlands, the non-French language of Brittany

Germanic: English, German, Dutch, Flemish, Danish, Norwegian, Swedish, and the dialects of Austria and parts of Switzerland (Germanic consisted of East Germanic (Gothic) North Germanic, and West Germanic)

Note: Indo-Iranian, Armenian, Albanian, Balto-Slavic formed the Eastern Satem, and Tocharian (extinct), Hellenic, Italic, Celtic, and Germanic formed the Western Centum. Since the speakers of the Indo-European parent language had no writing system, all knowledge about it is indirect.

Have pupils discuss whether they think English as a language has retrogressed or progressed because of losing its inflectional declension systems, conjugations, and many verb tenses. Acquaint pupils with reconstructed aspects of the Proto-Indo-European language:

System of strong accents, whose position in the word shifted when various affixes appeared, and in so doing affected the sound of vowels (French and Spanish vowels have the same value whether accented or not) and existing variation in some irregular verbs such as *sit, sat, set, seat, settle*

H" sound (lip-rounded) resulting in *wheel* in English and *cycle* in Greek

In grammar, a synthetic language depending heavily on inflections to indicate relationships and meanings (Its nouns had as many as eight cases to express meanings conveyed in modern English by prepositions, word order, and other devices characteristic of analytic languages. Only four survived in Old English—nominative, accusative, genitive, dative, and traces of the instrumental.)

Nouns with grammatical gender and associated agreement

Probably five tenses: present, imperfect, perfect, aorist, and future (In Old English and Germanic the tenses were reduced to two, the present and the past or preterit.)

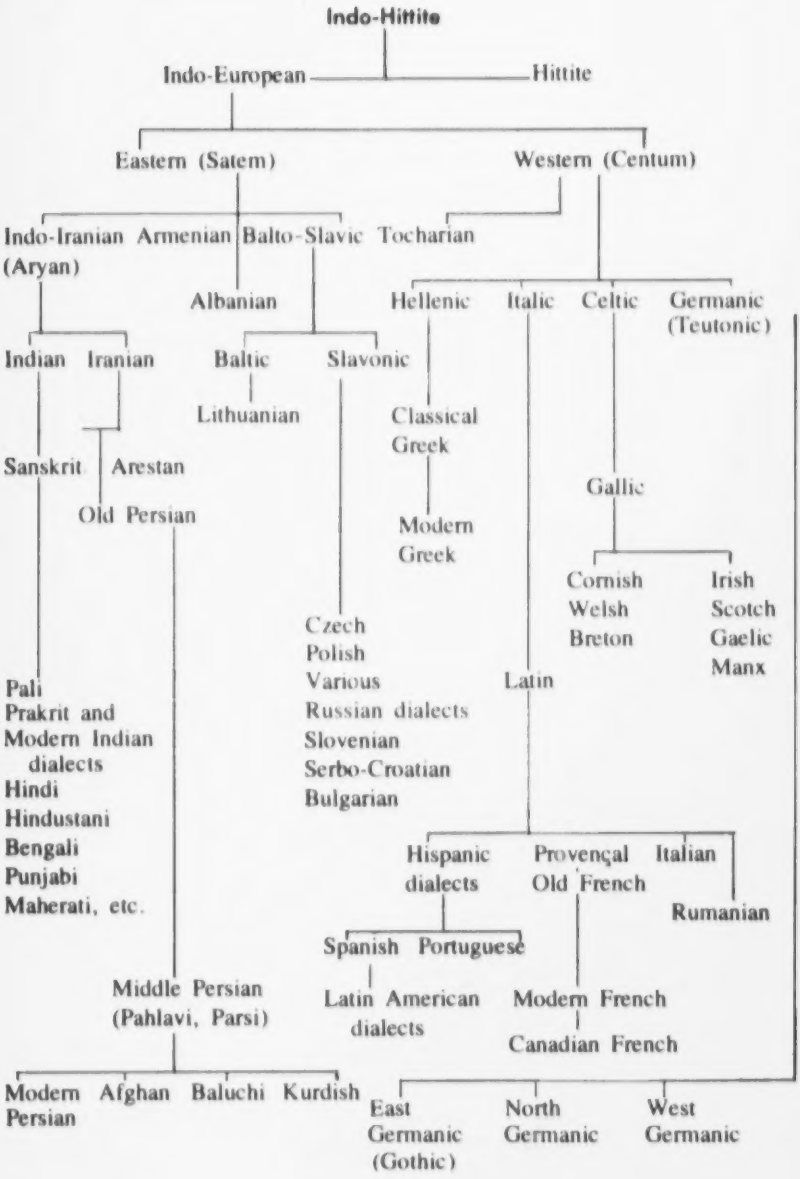
Four moods: indicative (statements), imperative (commands), subjunctive (unreal statements) and optative (for wishes) (The subjunctive and optative merged. The modal auxiliaries, which now express many of the shades of meaning expressed by moods, occurred in Germanic and later in English.)

Inflected passive now extinct (Old English developed the phrasal passive *be* with past participle which we use in modern English.)

Divergence of Old English from the Germanic branch of the Indo-European family and from the other languages by reducing the number of grammatical categories marked by distinctive inflections and thus transforming the language from a synthetic to an analytic language

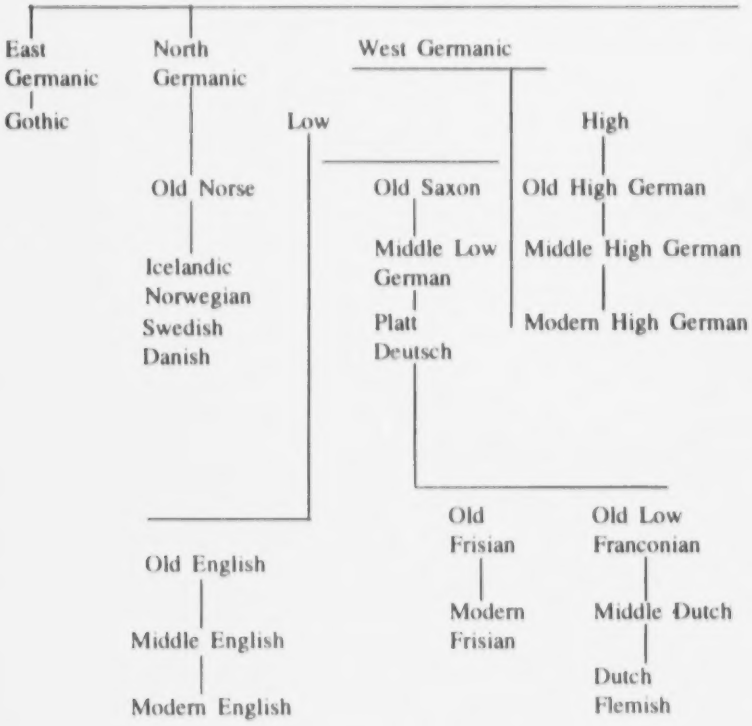
Have pupils discuss the eons of time that must have elapsed during which the Indo-European language splintered into eight distinct groupings. Have them compare this phenomenon, in which one oral language changed its nature, with the state of languages developing among contemporary peoples who are unschooled and do not know writing. Ask pupils to discover why there are so many dialects in India that they must use English in order to understand each other.

Ask pupils to examine charts showing the development of languages from one Proto-European tongue.


Indo-Hittite
Indo-European
Hittite
Eastern (Satem)
Western (Centum)
Indo-Iranian (Aryan)
Armenian
Balto-Slavic
Tocharian
Albanian
Hellenic
Italic
Celtic
Germanic (Teutonic)
Indian
Iranian
Baltic
Slavonic
Lithuanian
Classical Greek
Sanskrit
Arestan
Old Persian
Modern Greek
Gallic
Cornish
Welsh
Breton
Irish
Scotch
Gaelic
Manx
Czech
Polish
Various
Russian dialects
Slovenian
Serbo-Croatian
Bulgarian
Pali
Prakrit and Modern Indian dialects
Hindi
Hindustani
Bengali
Punjabi
Maherati, etc.
Latin
Hispanic dialects
Provençal
Old French
Italian
Rumanian
Spanish
Portuguese
Middle Persian (Pahlavi, Parsi)
Latin American dialects
Modern French
Canadian French
Modern Persian
Afghan
Baluchi
Kurdish
East Germanic (Gothic)
North Germanic
West Germanic

Ask pupils what languages are missing from this chart (African languages, Australian aborigine languages, Oriental languages, American Indian, Eskimo, Finnish, Hungarian, Basque, English). Encourage discussion of the interrelationship of languages and the resulting implications for our understanding of the peoples of this earth. Divide the class into nine groups and ask each to report on each of the languages missing from this chart. The group that has read about English will report on its Germanic origins. Distribute a duplicated chart showing the relationship of English to the other Germanic (Teutonic) tongues.

GERMANIC LANGUAGES AND ENGLISH



Represent the interrelationships of Germanic languages to find the place of English.

GERMANIC LANGUAGES

North Germanic	Scandinavian or Old Norse	Icelandic Norwegian Swedish Danish
East Germanic	Gothic	
West Germanic	Old High German (southern mountains of Germany)	Modern High German
	Old Saxon or Low German (northern lowlands)	Platt Deutsch
	Old Low Franconian	Dutch Flemish
	Old Frisian*	Modern Frisian
	Old English	Modern English

Explain the differences between Low and High German: both English and German underwent a first consonant shift, but High German underwent a second shift.

English *p* appears in High German as *f* or *pf* (ship—Schiff)

English *d* as German *t* (cold—kalt; deep—tief)

English *v* as German *b* (over—ober; knave—Knabe)

English *t* as German *z* or *tz* (ten—zehn; sit—sitzen; cat—Katze)

Play German versions of Kurt Weill's songs and ask pupils how many they understand.

Present excerpts from the West Saxon version of Luke 15: lines 23-24, followed by the translation from the King James version of the Bible to show the very Germanic nature of early English.**

*Old Frisian was spoken by a few thousand persons in Holland and on nearby islands of the North Sea. Some believe Old Frisian and Old English were the same.

**_Note: Thorn_ þ and the _eth_ ð were used interchangeably. The _eth_ dropped out in early Middle English and the _thorn_ was practically extinct by 1400. Since then the original _th_ has been used for both sounds, voiced and unvoiced. Each vowel is pronounced with continental values; some _f_=_s_; _c_=_k_.

Ond bring af an faett stierc and ofsleaf, ond
And bring hither the fatted calf and kill it, and

uton ettan and gewistfielian
let us eat and be merry

For am es min sunu was dead, ond
For this my son was dead, and

he geedcwicode, he forwearf,
is alive again, he was lost,

ond he is gemett. Da ongunnon hie gewist laecan.
and is found. And they began to be merry.

If you play a recording and show a reproduction of the text, pupils will find that all letters and syllables were pronounced in Old English and that the vowel sounds have changed significantly. Have pupils pronounce the long vowels as they were once pronounced to note the need for tense muscle control.

Play the record "A Thousand Years of English Pronunciation" by Helge Kokeritz (Yale University Press). Help pupils to note the fixed stress common to Germanic languages. Ask pupils what effect they think this stress has on the endings of words.

Obtain tapes of *Beowulf, West Saxon Gospels,* and the *Anglo-Saxon Chronicle* from the Instructional Materials Department of the University of Oregon. Have pupils note the complex systems of inflections of words by duplicating the inflections of a few words, as in:

		Strong Declension FISH	*Weak Declension* OX
SINGULAR:	Nominative	fisc	oxa
	Genitive	fisces	oxan
	Dative	fisce	oxan
	Accusative	fisc	oxan
PLURAL:	Nominative	fiscas	oxan
	Genitive	fisca	oxena
	Dative	fiscum	oxum
	Accusative	fiscas	oxan

Ask pupils to read about Old English declensions of personal pronouns, verbs, and adjectives.

Ask those who have studied Latin to tell about their experiences with declensions and conjugations. Encourage discussion of the effects on the speaker of a synthetic language (inflections) as compared with that of any analytic language like Modern English. What does this language simplication indicate about the English people? (Physical isolation on an island; no written reinforcement.)

Remind pupils that the masses did not know writing, and ask them what they thought might have happened to the development of Old English. Have them report on the major Old English dialects (Northumbrian, Mercian, West Saxon, Kentish).

Cite historical events that affected Old English, and have them discover through readings the precise effects on the language:

43 B.C.—300 A.D. Roman occupation

5th century British Isles inhabited by Celtic peoples with a language similar to Gaelic

449 A.D. Conquest by Germanic tribes; Angles, Jutes, Saxons, from northern Germany and what is now Denmark; Celts driven from their homes and farms to the mountains of Wales and Scotland, and across the seas into Ireland and northern France

6th century Christianization of England and introduction of many Latin terms pertaining to religion.

787-1014 Scandinavian invasions: Svein, King of Denmark, seized the throne of England; Cnut, Scandinavian ruler whose empire extended from England to Russia

Ask pupils to report on the following to gain insight into Old English as a language and a civilization:

Peace of Wedmore, 878
Erasmus Rask, Danish grammarian
Grimm's Law
Caedman
Venerable Bede, author of *Historicam Ecclesiasticam*
Beowulf
Cynewulf
King Alfred the Great
King Aethelbert

Arrange for a trip to the art museum to find out about the art of early Britain. Include the art library of the Donnell Library. Encourage pupils to read the literature extant on the Arthurian legends.

Have pupils compare modern English words with their old English forms. Make pupils aware of the difference in vowel quality. When reading these old English words aloud, give the vowels continental pronunciations as follows:

a—pronounced in rear of mouth
i = ee
c = k
e = ay
u = oo
o = closed *o* as in note

O.E.	M.E.	O.E.	M.E.
mann	man	drincan	drink
wif	wife	libban	live
cild	child	strang	strong
mete	meat	fyllan	fill
hus	house	wysstandan	withstand
god	good	riden	ride

Have pupils find other words.

As a culmination of the unit on Old English, have some talented pupils role-play Anglo-Saxon residents of England and tell the class about their language and civilization. Such activity will necessitate research. The other pupils should engage in similar research in order to ask intelligent questions. Pupils should include such information as:

Displacement of the Celtic population; characteristics of the Celtic civilization; presentation of a record in modern Celtic; reading of Celtic myths

Brief history of Anglo-Saxon English from the 5th to the 11th centuries.

1. Changes in the language
2. Invasions, migrations, population displacements

Characteristics of the Germanic languages:

1. A verb system which includes weak (our regular verbs) and strong

verbs (our irregular verbs) depending upon inflection (conjugation with different endings for each person)

2. Two kinds of inflections for adjectives—strong and weak

3. A fixed stress pattern for words: *happy, happily, happiness, happening,* resulting in inflectional losses in the end syllables

4. The consonant change noticeable in the evolution of Germanic languages from Indo-European (known as Grimm's law), resulting in shifts, such as *gh* (voiced, aspirated, breathy) as in Irish *lough* or Scottish *loch* to the Germanic voiced stop (resonated, clipped) *g* as in bog, and later changed to the voiceless stop (unresonated, clipped) *k* as in rock.

5. Enlargement of the vocabulary as a result of the frequent Scandinavian invasions (initial *sk* sounds) and the influence of church Latin

Characteristics of the Anglo-Saxon civilization as expressed in major literary works (epic poem, *Beowulf;* Cynewulf, Anglo-Saxon poet of the eighth century A.D.; also Caedmon)

Characteristics of literary style as seen in *Beowulf:*

1. Compounding in both noun and verb structures: *wuldres Wealdena* (wonder Wielder)

2. Use of alliteration and metrical form, causing departures from the word order of ordinary conversation in poetic forms

Reading or recording of sections of *Beowulf* in Old English with some details about its origin, theme, and hero (for selected students)

1. Manuscript probably written by an English monk in the year 1000

2. Features of the manuscript (now in the British Museum):

   The character for *w,* known as the *wen* (taken from the old runic alphabet) looks like a slender capital.

   The eth(ð) and the thorn(þ) are used to represent *eth.* There were two forms of Old English *s:* the tall elongated *f*-like character which persisted until after the middle of the 18th century and the short *s.* Punctuation in general was sparse.

3. Study the first page of *Beowulf* to note inflections and word spellings. Allow pupils time to read the page. Tell them that the guttural

g of Old English has moved forward and become palatalized (*dagum day*). In general *a* and *o* are posterior in Old English as *i* is pronounced like *ee*, *e* like *ay*, *u* like the German *u*nter; *c* has the sound of *k*. Pupils should recognize the following words:

hwaet	what	sende	send
we	we	lange	longe
under	under	hwile	while
him	him	wide	wide
ofer	over	faeder	father
waes	was	aer	ere
aefter	after	folce	folk
to	to	sceal	shall
		god	good

If pupils pronounce *geardagum* as if it w written *yesterday*, it will look familiar. *Monegum* becomes *many*, and not *money*, which comes from the French *monnaie*.

4. A poetic device common in Old English poetry is the *kenning*—an expression in which the simple name for a person (or an object) is replaced by a combination of words expressing some characteristics of that person. God was called *wuldres Wealdend* (wonder Wielder).

5. Versification: Each full line is composed of two half lines. Each half line contains two stressed or accented syllables. The lines contain no end rhyme, but alliteration—the recurrence of the same letter at the beginning of two or more words in a line—produces the effect of sound correspondence. Any vowel or diphthong may alliterate with any other vowel or diphthong:

i, e, ae, u, o, a, eo, ea, ie.

Beowulf waes breme
Beowulf was renowned
Scyldes eafera
Scyld's son
blaed wide sprang
(his) fame widespread
Scedelandum in
Scandian-lands in

Have pupils read a modern translation of *Beowulf* as well as the works of Caedmon and Cynewulf. Encourage them to identify the values of early English civilization as represented by the hero; the idea of right and wrong, reward and retribution. Pupils might also be interested in discussing the status of women in this society. Have groups of students read literature of representative periods to note the status of women in each. Pupils may interrelate this with readings in world literature and compare the value system with that found in German works of the 18th, 19th, and 20th centuries. The works of Wagner serve as a source of the myth and folklore of Germanic civilization, as well as of its values and concepts of the hero.

For continuing awareness of language change and language diversity, arrange for the following activities:

Comparing standard English with the lan[illegible] .lads, the "blues"

Comparing newspapers of various English-speaking countries and records of popular songs as sung by Australian, Canadian, American, and British singers

Examining copies of old texts to note historical differences in language; for example, an excerpt from *The Anglo-Saxon Chronicle* for the year 1140 (known as *The Peterborough Chronicle** because it was compiled by the monks at the Cathedral of Peterborough). An excerpt in modern type follows:

1. On þis gaer wolde þking Stephne taecen Rodbert eorl of gloucestre þe kinges sune Henries ac he ne myhte for he wart it war.**

   In this year King Stephen wanted to seize Robert, Earl of Gloucester, the son of King Henry, but he was not able to because he (Robert) was aware of it.

2. þer efter in þe lengten þestrede þe sunne 7 te daei abuton non tid daeies þa men eten ðat me lihtede candles to aeten bi 7 þat was XIII kalend April waeron men suythe ofwundred.

*See *Leaflets on Historical Linguistics* (Urbana, Ill.: National Council of Teachers of English, 1967).

***Year* is represented as *gaer; would* as *wolde; seize* as *taecen; son* as *sune; he was not able to* by *ac he ne myhte;* and *because he was aware of it* by *for he wart it war.*

Afterward (thereafter) during Lent the sun and the daylight darkened at noon, when men were eating so that one had to light candles to eat by and that was the 13th of April. Men were greatly astonished.***

3. This line might be noted:

þa was al engleland styred mar þan aer was 7 al yuel waes in lande.

Then all England was more stirred up than ever before, and all was evil in the land.

***Thereafter* or *afterward* is represented by *er efter*; *during Lent* by *in pe lengten pestrede*; *sun* by *sunne*; *so that one had to light candles to eat* by *at me lihtede candles to aeten bi*; and *men were greatly astonished* by *waeron men suythe ofwundred*.

TEACHER REFERENCES

BAUGH, A.C.A. *History of the English Language*. 2d ed. New York: Appleton, 1957.

BRYANT, MARGARET. *Modern English and Its Heritage*. New York: Macmillan, 1962.

FRANCIS, W. NELSON. *The History of English*. New York: Norton, 1963.

GLEASON, H.A., JR., "Variations in Speech" in *An Introduction in Descriptive Linguistics*. rev. ed. New York: Holt, Rinehart, and Winston, 1961.

GROHSKOPF, BERNICE. *From Age to Age: Life and Literature in Anglo-Saxon England*. New York: Atheneum, 1968.

HOGAN, ROBERT F., ED. *The English Language in the School Program*. Urbana, Ill.: National Council of Teachers of English, 1966.

HOLZNECHT, KARL J., Ch. 8 in *The Background of Shakespeare's Plays*. New York: Oxford, 1950.

HULME, HILDA M. *Explorations in Shakespeare's Language*. Aberdeen, Scot.: Aberdeen University Press, 1963.

KENNEDY, CHARLES W., ED. *Anthology of Old English Poetry*. New York: Oxford University Press, 1960.

KOKERITZ, HELGE. *Shakespeare's Pronunciation*. New Haven: Yale University Press, 1953 (and record).

LAIRD, CHARLTON AND HELEN. *The Tree of Language*. Cleveland: World, 1957.

MARCKWARDT, ALBERT H., and RANDOLPH QUIRK. *A Common Language: British and American English*. From the radio series broadcast by the British Broadcasting Corporation and the Voice of America, 1964. Printed in Great Britain by Cox and Wyman, Ltd. London: Reading and Fakenham, 1964.

MATTHEWS, MITFORD M. *Dictionary of Americanisms*. Vols. I and II. Chicago: University of Chicago Press, 1951.

NATIONAL COUNCIL OF TEACHERS OF ENGLISH. *Leaflets on Historical Linguistics*. Urbana, Ill., 1967.

NELSON, FRANCIS W. "Regional Variety in English" in *English Language: An Introduction*. New York: Norton, 1965.

RAFFEL, BURTON, trans. *Poems from the Old English*. 2d ed. Lincoln: University of Nebraska Press, 1964.

REED, CARROLL. *American Dialects*. Cleveland and New York: World, 1967.

ROBERTSON, STUART, and FREDERIC CASSIDY. *The Development of Modern English*. 2d ed. Englewood Cliffs, N.J.: Prentice-Hall, 1953.

SHUY, ROGER W. *Discovering American Dialects*. Urbana, Ill.: National Council of Teachers of English, 1967.

Audio-Visual Materials

RECORDS

KOKERITZ, HELGE. *Shakespeare's Pronunciation*. New Haven: Yale University Press.

NATIONAL COUNCIL OF TEACHERS OF ENGLISH. *The Changing English Language* (93909)

FILM

The English Language: Story of Its Development. Coronet.

English Language: How It Changes. Coronet, 11 minutes.

A Thousand Years of English Pronunciation. Yale Press.

It is the policy of the New York City Board of Education not to discriminate on the basis of race, creed, national origin, age, handicapping condition, sexual orientation, or sex in its educational programs, activities, and employment policies, as required by law. Any person who believes he or she has been discriminated against should contact the Local Equal Opportunity Coordinator, Division of Curriculum and Instruction, 131 Livingston Street, Brooklyn, New York 11201. Inquiries regarding compliance with appropriate laws may also be directed to Mercedes A. Nesfield, Director, Office of Equal Opportunity, 110 Livingston Street-Room 601, Brooklyn, New York 11201; or to the Director, Office of Civil Rights, U.S. Department of Education, 26 Federal Plaza, Room 33-130, New York, NY 10278.